

THE MUSICAL TIMES

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SYMPHONY No. 41, in C ("Jupiter") Mozart
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SYMPHONIC POEM .. "Tod und Verklärung" Richard Strauss

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SONATA No. 2, in A major (Op. 12) Beethoven
SONATA No. 3, in E flat major (Op. 12) Beethoven
SONATA No. 9, in A major (Kreutzer) (Op. 47) Beethoven

APRIL 27, at 3.

SONATA No. 4, in A minor (Op. 23) Beethoven
SONATA No. 5, in F major (Op. 24) Beethoven
SONATA No. 6, in A major (Op. 30, No. 1) Beethoven
SONATA No. 7, in C minor (Op. 30, No. 2) Beethoven

MAY 4, at 3.

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SONATA No. 8, in G major (Op. 30, No. 3) Beethoven

SONATA (to be selected later).

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The Musical Times

AND SINGING-CLASS CIRCULAR.

APRIL 1, 1910.

LANDON RONALD.

An exhaustive inquiry into the making of a great conductor would be one of the most interesting of studies in musical evolution. We are often told that conductors are born, not made. The positive side of this statement is beyond dispute, but its negative side may be seriously questioned. It is true that certain inborn faculties of a somewhat rare kind are indispensable preliminaries, but even if these faculties are possessed in a striking degree, there are many qualities to be added which can be obtained only in the stern and bitter school of experience. Every eminent conductor has had to climb more or less laboriously up many steps of the evolutionary ladder before eminence was attained. This discipline is best acquired in comparative obscurity, before its results are exhibited in the fierce light that beats about the conductor's throne on great occasions. The story of the early mistakes and struggles of prominent conductors would make an entertaining chapter, and would be useful and encouraging to neophytes. It is probably mainly because it is impossible to do more than furnish students with elementary equipment that the Colleges and Academies do so little for the art of conducting, and until lately the chances of gaining experience on a large scale were lamentably small. But now the outlook has expanded, and it is gratifying to observe that there have grown up in our midst many capable men who can deal adequately with the most complicated and advanced orchestral and choral music. One of the most recent to come to the front is the musician whose name heads this article. We feel sure that our readers will welcome a sketch of his career.

Landon Ronald was born in London on June 7, 1873. His early education was obtained at St. Marylebone and All Souls' Grammar School, and this was followed by a period spent at the High School, Margate, better known under its later title of Margate College. In 1884 he entered the Royal College of Music, where he studied for some five years with Mr. Franklin Taylor (pianoforte); Mr. Henry Holmes (violin); Sir Hubert Parry (composition); Sir Frederick Bridge (counterpoint); and he also had various lessons from Sir Charles Stanford and Sir Walter Parratt. At the age of sixteen and a-half he left the Royal College and, in 1890, made his début as a solo pianist in the famous musical play without words, 'L'Enfant Prodigue.' But a rôle as virtuoso pianist failed to stir his ambition, and he turned his attention to conducting.

One of his first engagements in the capacity of conductor was in connection with a provincial tour

organized by Mr. William Greet the répertoire consisting of various comic operas, which were then popular, and it was here that he maintains he gained his greatest experience. Later, through the kindness of Signor Mancinelli, who was then the chief conductor at the Covent Garden opera, he came under the notice of Sir Augustus Harris, who engaged Mr. Ronald as *maestro al piano* and second conductor for the season in 1891. The next step on the ladder of responsibility was a tour for two consecutive seasons with Sir Augustus Harris's Italian Opera Company, during which Mr. Ronald was joint conductor. Soon after this highly educative experience he assumed the direction of some English Opera seasons which were given at Drury Lane Theatre, and in 1895 he was again assistant-conductor during the Grand Opera season at Covent Garden. Previous to this, Madame Melba had recognized the gifts of the young artist as an accompanist, and he had played for her at all her various concerts. The confidence thus inspired led her to engage Mr. Ronald to go to America, in the capacity of conductor, on a tour that she had arranged, which included visits to all the most important cities in the United States. Following upon this, Signor Tosti arranged for Mr. Ronald to help him in his duties as accompanist at Court, and from then to the present time, Mr. Ronald has often been chosen to accompany at the various State concerts that take place either at Windsor, Balmoral, or Buckingham Palace.

A year after the death of Sir Augustus Harris, in 1896, Mr. Landon Ronald left Covent Garden Theatre, and directed musical comedy at the Lyric Theatre under the management of Mr. Tom B. Davis, with whom he remained for three or four years. It was during this period that he conducted various concerts for Madame Melba and Herr Kubelik, but no opportunity had yet been accorded him for doing serious orchestral work in London concert rooms. But meantime, and probably to his ultimate advantage, he gained experience and maturity at Blackpool, where he was engaged, with an orchestra of eighty, for Sunday concerts during the summer season.

On the formation of the London Symphony Orchestra, Mr. Ronald's services became in demand for the highest orchestral concert work. After conducting many concerts of all kinds for this splendid orchestra, Mr. Ronald was invited to visit Berlin and conduct the famous Berlin Philharmonic Orchestra. Here, as we all remember, he achieved one of the greatest successes ever gained by a foreigner, and never before by a British conductor. The German critics, who do not easily give themselves away, were eloquent in their praises, and one of the best-known writers went so far as to say that Mr. Ronald 'combined the qualities of our greatest conductors, such as Weingartner, Mahler and Nikisch.'

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Mr. Ronald also conducts from time to time such organizations as the Scottish Orchestra, the Bradford Permanent Orchestra, and for the past five years has directed a season of promenade concerts at Birmingham, and he still continues the Blackpool Sunday symphony concerts during August and September. From all this it is clear that his life has now become as busy as it is useful. Last Christmas he was specially invited by the Academy of Saint Cecilia to conduct one of their orchestral concerts in Rome, and the great success of the venture, especially in the performance of Elgar's Symphony for the first time in Italy, was only recently recorded in these columns. In this connection he mentions as a curious experience the habit of Italian audiences to shout 'boo' when they desire to encore or to show approval.

In the course of his varied career Mr. Ronald has acted as musical critic to the *Artist*, the *Onlooker* and the *Tatler*, but for the past four years he has forsaken this vocation and instead has offered himself for sacrifice.

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In answer to questions as to orchestral balance and disposition of the various classes of instruments, Mr. Ronald says that he considers the ideal balance for a full orchestra of 110 performers to be as follows: 1st violins 20, 2nd violins 20, violas 10, violoncellos 12, double-basses 10, double-wind (8 horns or 6, with first and third doubled), and the usual percussion. He prefers to adhere to the customary plan of placing 1st violins on the left and 2nd violins on the right of the conductor. The arrangement of 1st and 2nd violins all on the left side has some advantages, but it sometimes destroys antiphonal effect designed by a composer.

The programmes of orchestral concerts are easier to criticise than to arrange. The question always

arises whether they should be chosen with a view to interest the general public or the more or less fastidious critic who is naturally bored by constant repetitions of the classics. It is almost impossible to satisfy both parties. Inasmuch as the public, which knows what it likes and likes what it knows, can scarcely be expected to forego its desires in order to accommodate the critics, it seems fair to expect that these servants of the public should not be over-caustic and severe in condemning those concessions to the popular demands which enable an unsubsidized orchestra to exist. It would be an interesting experiment for a committee of critics to draw up ideal programmes and at the same time guarantee the financial result. Mr. Ronald has always sturdily upheld the claims of the British composer to a hearing. His programmes both abroad and at home are a witness to the sincerity of his desires. He says that the gods he worships as conductors are Nikisch and Weingartner, but all the same he has a style of his own. The reputation of the musicians named has been born of their strong and inimitable individual insight and commanding personality.

Mr. Ronald has a keen sense of absolute pitch, and a remarkably retentive and exact memory of music. At some recent provincial concerts he conducted a whole evening's programme without using a score. He memorised Elgar's Symphony for the occasion of his remarkable performance of this work with the New Symphony Orchestra at Queen's Hall, on February 24, and he conducted it practically without score, although it was placed upon the desk to avoid the suspicion of pose. Mr. Ronald does not indulge in much physical exercise in the act of conducting. He gains his control by the firmness of his manner and the certainty of his beat. He is not converted to the idea of conducting without a baton. A cool conductor inspires confidence. We are all familiar with the red and fussy conductor who uses his whole body to give an elaborate invitation to the first violins to make an obvious entry, and whose frantic beat to the horns after they have entered proves that he has lost the place in the score.

Some account of Mr. Ronald's early difficulties will be interesting to many who have held the conductor's baton. A *bête noire* of the inexperienced conductor is syncopation. The more skilfully this contradiction of normal pulsation is played, the more likely is the unsteady conductor to be embarrassed. Pianoforte concertos try the nerve and alertness apart even from the vagaries of the solo performer. Mr. Ronald recalls a celebrated passage in Schumann's Pianoforte concerto and another in Tchaikovsky's Concerto in B flat, which on the first occasion of his conducting gave his pride a shock. But Mr. Ronald declares that he found the Beethoven *sforzandos* much more difficult to control. He is not too proud to confess that when he first conducted the London Symphony Orchestra he was entirely overcome by some of those strong cross-accent, and that only the skill of the Orchestra enabled him to get through without disaster. Pauses and the

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MUSINGS IN A LIBRARY.

II.

The more I think of it the more curious does that custom appear which has compelled composers to issue their works in batches of certain fixed numbers. The earliest quartets and sonatas—those of such people as Buononcini, San Martini, and Corelli—were issued either twelve or six at a time, generally the former; a little later it was either six or three, generally the former, but never eleven, ten, nine, seven, or five. It is clear that custom alone dictated these numbers, for we find even Beethoven adhering to it in his earliest works, whether long or short. How dreadful to think of the custom extending to opera or oratorio, and trilogies becoming general! Then when it became the fashion to write Etudes, these had to be put forth in dozens, and Preludes only in sets of twenty-four. That eccentric creature Scriabine, having paid respect to this custom, has, I am thankful to say, broken it up by publishing his later Preludes in batches of the most scandalous irregularity—every number *except* six and twelve. Thus easily do we attain originality! Ye who issue albums of pieces or songs, pray take note: the dozen and half-dozen stamps your work with the commercial brand. Be irregular: give us five, seven, eleven or thirteen now and again; any fixed number looks so terribly like writing to order.

And now, what is this indecently obese volume that catches my eye in an obscure corner of the library? Its back, glued on to the sheets—an offensive sight to the bibliophile—is cracked in several places, but the title, 'The Dawning of Music in Kentucky,' and the author's modest pseudonym, 'Western Minstrel,' can still be read. This seems to promise excitement. It yields reluctantly to my clutch, leaving its side-covers behind. One of these bears a leather label, some seven inches square, with the following inscription:

The "Western Minstrel"

Humbly submits an offering of the wanderings of his untutored Muse, emanating from the Wilds of KENTUCKY, to the ingenious and unbiassed inspection of the Musical Philosopher

DR. CROTCH

President of the Royal Academy of Music in Great Britain.

A. P. HEINRICH.

Within is a loose fly-leaf containing an elaborate MS. dedication running to some forty lines of

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Doctor Crotch!

When the Minstrel of the Woods, but a few years ago, was lingering in great obscurity and privations in the regions of Kentucky, a print of the day fell into his hands, bringing him the glad tidings of the establishment of the Royal Academy of Music in G.B., affording there, to the sons of musical genius, under your erudite Presidency, ample opportunities for the improvement of their talents. The Author, deprived of advantages such as those, without any resources, save his own and the recollections of chords which once by their charms delighted him in the days of his childhood, was again awakened, by the intelligence of that establishment, and in seizing his Sylvan harp, sang strains, which a natural desire from (*sic*) being heard beyond those forest regions, made vocal only by wilder notes than his, prompted him with the lofty idea of presenting himself to the notice of the illustrious musical tribunal in G.B. and other great Literati of the high towering Metropolis of the British dominions.

This is dated Boston, August, 1826.

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'The Minstrel's petition: Votive Wreath for the Pianoforte,' bearing a dedication to the Empress of Austria which gives us a curious insight into Mr. Heinrich's affairs. It runs thus:

With trembling do I address your Majesty and present you a few blossoms of my Sylvan Muse, from the American Woods. I am a native of Bohemia, a Son of misfortune, cast amid the distant regions of Kentucky. A Babe—my child—a motherless infant—claims me back to my native soil; but alas! I apprehend, I shall never be enabled to revisit the shores (*sic*) of Austria, or again behold my daughter Antonia. She was presented to me by an American Lady of superior personal and mental endowments, while on a tour to Bohemia. A most cruel fate parted Mother and Father from the dear pledge of affection, when she had scarcely entered on this vale of tears. The tender mother rests in the silent grave—and the surviving parent, far from his native home, and that object, which alone binds him to this world, is a prey to the corrosions of anguish.

With the patriotism and energy of a Bohemian, I can confidently assert and incontestably prove, that in a commercial point of view, I have conferred superior benefits on Austria, since my residence in the United States. During my mercantile transactions I have lost nearly a Million of Florins, and have yet considerable claims in litigation in the Imperial Dominions, which, most probably, I shall never recover; but the sacrifice of millions would be cheerfully made, for the happiness of again pressing to my paternal bosom my child, or again to restore her the irremediable loss of a mother.

Your Majesty will vouchsafe to pardon this brief sketch of sufferings, wrested from a convulsed heart; and will sympathise with an orphan child, if not with an unfortunate Father. You are the august Mother of the land—the legitimate protectress of orphans, and the widow's stay. Various reasons demand from me an explanation to the community, especially to that of my native country. I make therefore this public appeal to your Majesty and present my helpless Infant to your throne of grace and benevolence, with the anxious hope that you will extend towards her your countenance and patronage. Fortunately, you may foster one, whose life may be spared to prove her gratitude to her Sovereign and (be) a blessing to Bohemia.

The Spirit of her sainted mother will watch your slumbers, and Heaven will reward the benevolence which relieves from a weight of Misery, a Parent, who fervently, from the Western hemisphere, offers up his orisons to the King of Kings for the welfare of your Imperial family, and who, with a throbbing heart, subscribes himself an afflicted Father,

And your Majesty's most humble,

Devoted and obedient Servant,

ANTHONY PHILIP HEINRICH.

Emotion seems to have affected the Minstrel's punctuation a good deal, and his ideas of the 'superior benefits' he has conferred upon Austria are quaint, but one cannot help being interested in these revelations. In my sentimental way I picture the kind Empress adopting the little orphan, who, thus cast away, as one may say, on the coast of Bohemia, grows up beautiful (of course) and oh, so good! She captures the heart of Prince Florizel, rejects the guilty splendour which he offers, and dies of a broken heart. The Western Minstrel returns to Austria, vows vengeance over his child's grave, joins the Anarchists, and becomes the instigator of the Empress's assassination. It was a different girl—I mean Empress—but that is of no consequence in a romance or an opera libretto.

Poor Mr. Heinrich! From another of these wonderful and voluminous prefaces we learn that he sank so low in the world as to become a

turnkey in a prison. One would like to know what really became of him. Many men there were in his time, like Sir Henry Bishop, whose music was little, if at all, superior to his, who were looked up to as sterling musicians. Let us hope that the ingenuous settlers of Kentucky respected the worthy soul, who at least poured forth his effusions—as he confesses—for pure love of it and not with any expectation of reward.

BYGONE COMIC SONG TUNES: A STUDY OF MELODY SURVIVALS.

BY FRANK KIDSON.

To the frequenters of such places it may appear strange that at one period of English history there were no music-halls! During such a time (blissful, or the reverse, as the reader must personally decide) people sang comic and topical songs for themselves, either round the family board or at friendly tables and firesides, or, still more frequently, at snug little taverns where each comer was expected to contribute to the general harmony by giving a toast or singing a song.

It was for such as these that those quaint 'Little Warblers' were printed and published—books the size of a large postage stamp, adapted for the waistcoat pockets of such gay dogs as the Dick Swivellers of the 'thirties' and 'forties.' At many of these places musical clubs were formed, and everybody was either deeply sentimental or screamingly funny.

Then arose 'Caves of Harmony,' where professional mingled with amateur talent. It is needless to refer the reader to that memorable episode in which Colonel Newcome and Captain Costigan figured in Thackeray's novel.

Without entering into any description of, or considering the ethics of such matters, the readers of the *Musical Times* will, I feel sure, be interested in the music used for the comic or topical song at the period referred to, and those of an age prior.

The conditions which ruled this class of song were entirely different from those of the present day, the change taking place with the advent of the modern music-hall, fifty or sixty years ago.

There were then current a series of what may be called stock tunes, many being of high melodic value, which served as vehicles (musical hackney coaches as it were, ready to carry anything, but freely, for the airs were non-copyright) for topical and humorous songs. These airs had in many instances superseded tunes, equally fine, which had amused the bucks of the early 18th century in a similar way, to ditties amorous or political.

We may in this present article leave these early melodies, and deal more particularly with the tunes that were popular at, or shortly before, the Regency.

Choosing at random, we may take the famous 'Bow, wow, wow' as a typical example. The original song was a feeble production that first came into notice about 1760 or 1770. In a rather lame manner it showed, in doggerel verse

'The Minstrel's petition: Votive Wreath for the Pianoforte,' bearing a dedication to the Empress of Austria which gives us a curious insight into Mr. Heinrich's affairs. It runs thus:

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(no pun meant), how every class of humanity might be likened to the canine race. A barking chorus of 'Bow, wow, wow!' with some 'fol-diddle-dols' to fill up, gave every one a chance to join in. This is a specimen verse out of at least a dozen, all equally bad:

A swindler he's a sorry dog, he's always cheating;
A Frenchman he's a nimble dog, he runs from every beating;
The soldier he's a noble dog, in every rank and station,
And a sailor he's a hearty dog, as any in the nation.
Bow, wow, wow, etc.

Nevertheless, the tune is good and it quickly took the public's fancy. The words underwent revision and were frequently sung. Then, as a natural consequence, came 'Mew, mew, mew,' in which, with equal banality, the human race was compared to cats; this was publicly sung in 1788. About this period the tune stood thus:



Dogs and cats banished, a classical flavour was imparted by a song written and sung by Collins in a table entertainment, about 1790. This was a sort of moral comic ditty which dealt in scholastic fashion with the misfortunes of Belisarius: its title was 'Date obolum Belisario,' and it was even worse than the original of the dogs. Then the tune changed a little, to fit more neatly other songs, which included 'The Barking barber' and some others.

There is no need to go through the list: one was about the abortive Peace negotiations of 1806, another about the finding of a specimen of the mammoth, and both are very witty at the expense of Bonaparte, the latter making the obvious point:

And as it is a skeleton, they call it Boney part, sirs.

The tune had then arrived at this period of development:



Then arose Thomas Hudson's clever song 'Guy Fawkes, or As it might have been,' and the last heard of the tune, as a living melody, was about 1868, when it was used on the music-hall stage. Such tenacity indicates that it must possess all the essentials of good melody, and indeed of these

stock tunes half-a-hundred might be easily cited that carried one popular song after another for great lengths of time.

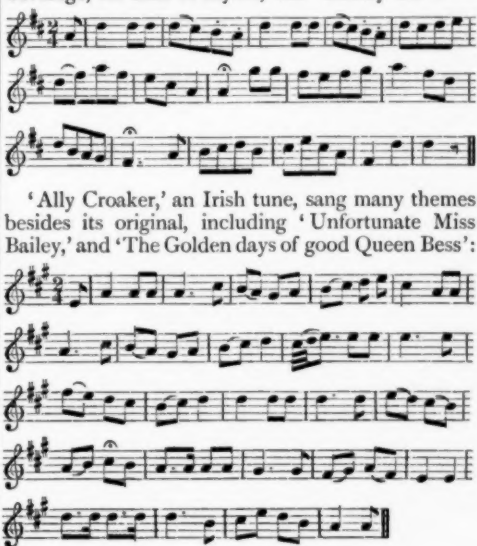
These airs might be perhaps pipers' or fiddlers' tunes. They may have originally appeared in ballad or other opera, or they may have been street tunes from an unknown source. Whatever they were, they had inherent merit to so generally please for such considerable time and to survive the balderdash that was associated with them. We may glance at a few more.

Readers of 'David Copperfield' may remember Mr. Micawber (over a steaming bowl of punch) in his misery in the Fleet prison singing 'Gee ho, Dobbin.' Few will be familiar to-day with the once popular chorus, although, after amusing generations of people since 1750, it may still be heard, unrecognised by its original title, on Tyneside, singing the praises of 'Cappy,' the pitman's dog. Here is the first version of the air:



An equal favourite with our grandfathers and great-grandfathers was 'The Dandy Oh' (also remembered to another song on Tyneside).

Thomas Moore was bold enough to write 'Eveleen's Bower' to the air, although it had won its way into the heart of the comic singer by detailing the career of a captain with legs that 'the regiment called bandy Oh,' and whose beverage, for sake of rhyme, was 'brandy Oh':



'Ally Croaker,' an Irish tune, sang many themes besides its original, including 'Unfortunate Miss Bailey,' and 'The Golden days of good Queen Bess':



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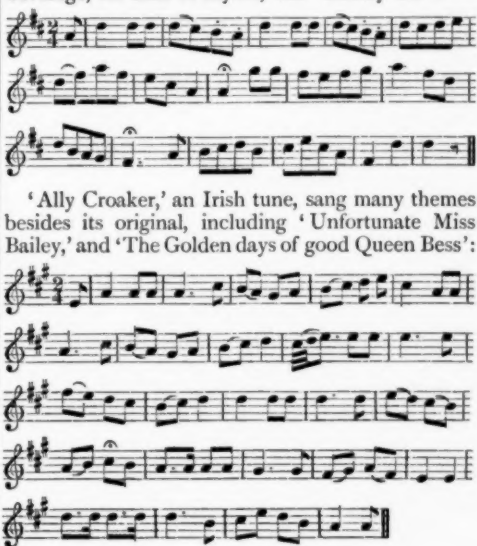
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Perhaps the most popular tune for what may be called the narrative ballad was 'Derry Down,' and this held its own for a couple of centuries. 'King John and the Abbot of Canterbury' was sung to it. Mat Prior wrote his 'Thief and the Cordelier' to the air, then it had a spell of a hundred years to 'A Cocker there was and he lived in a stall.' One might fill several pages of this journal by a bare list of songs known to have been sung to one or the other version of 'Derry Down,' for there were two, and a third of later date as well. Here is one of the earlier versions :



Another air better adapted to the 'patter' song was the 'King and the West Countryman,' a ballad, in its original state, of great antiquity. Its monotone and easy refrain of 'ritooral, ritooral,' was tempting, and small wonder that such songs as 'The cork leg,' the narrative of that unfortunate Dutchman whose mechanical leg walked him out of existence, should renew an already long life of favour. Needless to say 'The steam arm' and the rest of the parodies of the immortal 'Cork leg' were used with this air :



I have said that sometimes the popular melody came from an opera, and a notable instance just occurs to me. In 1780, at Covent Garden, was performed an altered version of Fielding's 'Tom Thumb.' The music of the new opera was 'composed and compiled by J. Markordt,' the libretto being by Kane O'Hara. There is a fine tune, whether 'composed or compiled' I cannot say, fitted to the words 'Sure, such a day,' sung as a duet by Noodle and Doodle (Mr. Edwin and Mr. Robson). This took England by storm, the England of comic-singers at any rate, and presently, when the original words had lost their significance, topical songs were written to it in great numbers. Possibly the first was the lay of the 'Tortoiseshell tom cat,' by Thomas Dibdin, founded on a real circumstance, for about the beginning of the 19th century a feline Thomas of the tortoiseshell variety was sold for an immense sum. This

is how the song started, and patter filled up the intervals between the verses :

Oh, what a story the papers have been telling us,
About a little animal of mighty price,
And who ever thought but an auctioneer of selling us,
For near three hundred yellow boys, a trap for mice?

and so forth. The song had its vogue, and was only superseded when the craze for the recently introduced quadrille displaced the old-fashioned country dance.

It was then that a ditty commencing :

Run, neighbours, run, all London is quadrilling it,
Order and sobriety are *dos a dos* ;
This is the day for toeing it and heeling it,
All are promenading it from high to low.

Other songs followed in plenty. This is the air from Markordt's opera :

SURE, SUCH A DAY.



In this opera, it may be mentioned, occurs Jingle's song (in 'Pickwick') :—

In hurry, post haste, for a licence,
In hurry, ding dong, I come back.

Popular music may not be the highest form of the art, but certain it is that melody of such lasting quality that it will appeal to many generations of people, whose modes of thought and life have changed so completely as ours have these past few centuries, is to be respected, and the fact carries with it a certificate of inherent excellence. The love of good melody has always been a characteristic of the English nation, and the comic-song tunes I have dealt with are part of its inheritance.

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HOW A TRUMPET IS MADE.

By D. J. BLAIKLEY.

V.—MODERN TRUMPETS AND OTHER BRASS VALVE INSTRUMENTS.

(Concluded from page 157.)

It was noticed in the last section of this series of articles that the alteration of the fundamental pitch of a wind instrument, and consequently the completion of its scale, was very efficiently accomplished by a shifting telescopic slide as used on the trombone, and reference was also made to the necessary limitation of the principle to instruments of the trumpet and trombone type. We have now to consider the origin and development of the modern valve system, which has revolutionised open-air music and has provided a new range of tone-colour for the use of the orchestral composer. The valve action in its effect may be compared both to the crook and to the slide, inasmuch as the object is to add to the normal length of the instrument. It is like the crook in that the added length is definite in amount and adapted for a semitone, tone, or tone and a-half as the case may be, but unlike it in that it can be brought into action instantaneously. In the latter characteristic it is like the slide, but differs from it by reason of its fixed length.

The credit of the invention is due to two instrumentalists—Blümel, a Silesian oboe-player, and Stölzel, a horn-player of Breslau—the originator of the idea being Blümel, who devised piston-valves for the horn about the year 1813. He sold his right to Stölzel, who improved upon the invention and took out a patent in Germany for a horn with three pistons.

The early piston-valves were heavy, and slow in action. Improvement however was rapid, although the angular passages and constricted air-ways through the pistons caused trouble for a long time, and to these defects must probably be attributed a certain prejudice against the whole system which no doubt existed. Many variations upon, and substitutes for, the piston-valves were brought out, but with the exception of the rotary cylinder action, to be presently noticed, all these have passed away and have therefore now merely a historical interest. The general type of piston-valve which resulted from the various early attempts has not changed much since 1851, when Dr. J. P. Oates exhibited improved designs of his own at the International Exhibition in London, and it is the piston-valve which is now practically universal in England, France and America. Soon after the introduction of the piston or vertically-acting valve by Blümel and Stölzel, a definitely alternative means of obtaining the same result was brought out in Germany and is still largely used in that country and in Austria. This alternative is the rotary cylinder valve, which, although good in many ways, has the mechanical defects inseparable from a system of many moving parts. Regarded in the simplest manner, the rotary valve is a four-way cock, which, by the

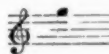
depression of the finger-piece or key, is made to rotate through a quarter-circle and thus to introduce extra tubing to the effective length of the air-column.

The piston-valve has three passages carried through the cylindrical shell or tube which forms the piston proper, but which, by a curious use of language, is technically called the 'pump.' One of these passages, in use when the piston is in its raised or undisturbed position, acts merely as a portion of the tube-length of the normal instrument, and the other two passages when the piston is depressed serve to lead the air into and out of an extra length of tubing, by which means the fundamental pitch of the instrument, and consequently all its harmonics, are, until the valve is released, changed. The valve system does not demand as a pre-requisite a considerable length of cylindrical tube on which another tube can work as a slide, and therefore its range of application is far wider than that of the shifting slide, which is practically confined to trombones. It is this adaptability to instruments of any pitch from soprano to contrabass, and of any tone-quality from the brilliancy of the soprano trumpet to the rich fulness or diapason-like breadth of the modern bass tubas or bombardons, which has given the valves their present pre-eminence.

As a matter of practical convenience brass instruments are usually classed under two heads—i.e., cylindrical, with bell expansion, such as trumpets and trombones, and conical, either with slight taper as the French horn, or with greater and sometimes a very rapid taper, the latter group comprising bugles and saxhorns of all kinds. The best known and most popular of all brass instruments, the cornet, does not lend itself well to classification, as it is in character a hybrid between a trumpet and a bugle.

No tube, however, which in the ordinary sense of the word is conical can be associated with a cylindrical tube, whether permanently, as on the natural trumpet, or temporarily, as when a valve is depressed on a saxhorn, without the intonation of the harmonic series being disturbed. The straight boundary lines of the ordinary cone have therefore to be modified so that the flow of line from the cylindrical portion of the instrument to the bell mouth is approximately represented by the hyperbola, and the correctness of intonation, ease of blowing, and beauty of tone-quality depend largely upon the way in which this modification of conical form is carried out.

The general result of the application of valves is that we now have in the 'brass' a whole class of instruments with many subdivisions into groups with different tone-qualities, the complete series embracing a compass about one octave greater than that of the human voice; for while the upper limit is about the same as in the soprano voice, the lower one extends about one octave beyond the extreme limit of the bass voice. For instance:



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(Concluded from page 157.)

It was noticed in the last section of this series of articles that the alteration of the fundamental pitch of a wind instrument, and consequently the completion of its scale, was very efficiently accomplished by a shifting telescopic slide as used on the trombone, and reference was also made to the necessary limitation of the principle to instruments of the trumpet and trombone type. We have now to consider the origin and development of the modern valve system, which has revolutionised open-air music and has provided a new range of tone-colour for the use of the orchestral composer. The valve action in its effect may be compared both to the crook and to the slide, inasmuch as the object is to add to the normal length of the instrument. It is like the crook in that the added length is definite in amount and adapted for a semitone, tone, or tone and a-half as the case may be, but unlike it in that it can be brought into action instantaneously. In the latter characteristic it is like the slide, but differs from it by reason of its fixed length.

The credit of the invention is due to two instrumentalists—Blümel, a Silesian oboe-player, and Stölzel, a horn-player of Breslau—the originator of the idea being Blümel, who devised piston-valves for the horn about the year 1813. He sold his right to Stölzel, who improved upon the invention and took out a patent in Germany for a horn with three pistons.

The early piston-valves were heavy, and slow in action. Improvement however was rapid, although the angular passages and constricted air-ways through the pistons caused trouble for a long time, and to these defects must probably be attributed a certain prejudice against the whole system which no doubt existed. Many variations upon, and substitutes for, the piston-valves were brought out, but with the exception of the rotary cylinder action, to be presently noticed, all these have passed away and have therefore now merely a historical interest. The general type of piston-valve which resulted from the various early attempts has not changed much since 1851, when Dr. J. P. Oates exhibited improved designs of his own at the International Exhibition in London, and it is the piston-valve which is now practically universal in England, France and America. Soon after the introduction of the piston or vertically-acting valve by Blümel and Stölzel, a definitely alternative means of obtaining the same result was brought out in Germany and is still largely used in that country and in Austria. This alternative is the rotary cylinder valve, which, although good in many ways, has the mechanical defects inseparable from a system of many moving parts. Regarded in the simplest manner, the rotary valve is a four-way cock, which, by the

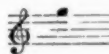
depression of the finger-piece or key, is made to rotate through a quarter-circle and thus to introduce extra tubing to the effective length of the air-column.

The piston-valve has three passages carried through the cylindrical shell or tube which forms the piston proper, but which, by a curious use of language, is technically called the 'pump.' One of these passages, in use when the piston is in its raised or undisturbed position, acts merely as a portion of the tube-length of the normal instrument, and the other two passages when the piston is depressed serve to lead the air into and out of an extra length of tubing, by which means the fundamental pitch of the instrument, and consequently all its harmonics, are, until the valve is released, changed. The valve system does not demand as a pre-requisite a considerable length of cylindrical tube on which another tube can work as a slide, and therefore its range of application is far wider than that of the shifting slide, which is practically confined to trombones. It is this adaptability to instruments of any pitch from soprano to contrabass, and of any tone-quality from the brilliancy of the soprano trumpet to the rich fulness or diapason-like breadth of the modern bass tubas or bombardons, which has given the valves their present pre-eminence.

As a matter of practical convenience brass instruments are usually classed under two heads—i.e., cylindrical, with bell expansion, such as trumpets and trombones, and conical, either with slight taper as the French horn, or with greater and sometimes a very rapid taper, the latter group comprising bugles and saxhorns of all kinds. The best known and most popular of all brass instruments, the cornet, does not lend itself well to classification, as it is in character a hybrid between a trumpet and a bugle.

No tube, however, which in the ordinary sense of the word is conical can be associated with a cylindrical tube, whether permanently, as on the natural trumpet, or temporarily, as when a valve is depressed on a saxhorn, without the intonation of the harmonic series being disturbed. The straight boundary lines of the ordinary cone have therefore to be modified so that the flow of line from the cylindrical portion of the instrument to the bell mouth is approximately represented by the hyperbola, and the correctness of intonation, ease of blowing, and beauty of tone-quality depend largely upon the way in which this modification of conical form is carried out.

The general result of the application of valves is that we now have in the 'brass' a whole class of instruments with many subdivisions into groups with different tone-qualities, the complete series embracing a compass about one octave greater than that of the human voice; for while the upper limit is about the same as in the soprano voice, the lower one extends about one octave beyond the extreme limit of the bass voice. For instance:



is a fairly easy note for either a soprano voice or a cornet, but an exceptional singer or instrumentalist can take a few notes higher; and to take the lower limit, while



is quite exceptional in the bass voice, Sir E. Elgar has written the D flat an octave lower in a descending chromatic passage for the tuba. If G or F is regarded as an average lower limit for the bass voice, in the same way these notes an octave lower may be regarded as the limit for the tuba or bombardon in all but exceptional cases. The whole class of brass instruments therefore affords a compass of from four to five octaves, with chromatic intervals. Each particular instrument on the three-valve system has an easy compass of two octaves, and the basses with four valves have an extra octave downwards, for by the use of four valves, as will presently be described, the whole octave between the first and second harmonics is made chromatically available.

In modern practice the three valves, controlled by the first, second and third fingers, lower the pitch a tone, semitone, and tone and a-half respectively, and by their combinations give two, two and a-half, and three tones, so that in all, including the unaltered instrument, there are seven different fundamental lengths, corresponding to the seven 'positions' on the slide trombone, each one giving the harmonic series by varying the lip-pressure. A little consideration will show that many notes of the chromatic scale can be obtained by different fingerings. It must be observed however, that the notes represented by the seventh natural harmonic in each case are seldom used, as the interval 7-8 is greater than the major tone, which is represented by 8-9. There are also further slight differences in the pitch of notes nominally the same, or enharmonically differing, and these slight differences afford in many cases a means of tempering the pitch of a note according to its place in the chord. Against this advantage must be set a slight disadvantage, or error, inherent in all the ordinary valve systems, arising from a natural law of proportion, *i.e.*, that any increment in length for a given interval should be in a certain ratio to the already existing length. Now assume that an instrument in C has its first valve tuned to give B \flat and its third valve tuned to give a tone and a-half, or A. If, by using the first valve, and lowering the pitch to B \flat , we have virtually made the instrument longer, the third valve, adjusted to give a tone and a-half on C, is not quite long enough to give the same difference on B \flat and thus make a true G. In short, valves in combination give notes somewhat sharp, and many ingenious contrivances have been designed to overcome the difficulty, which is greatly increased when a fourth valve is added. Apart from these inventions the usual practice is to give the tubing of the third valve rather more than the length requisite for a tone and a-half, so as to minimise the error when the valve is used in combination with others. The error is greatest

when all three valves are used together, and therefore the low $f\sharp$ and $c\sharp$ should be avoided as much as possible in music for valve instruments; the actual pitch of the notes written as $f\sharp$ and $c\sharp$ varies with the key of the instrument.

The general grouping of brass instruments into cylindrical with bell expansion and conical with either slight or rapid taper must now be more particularly referred to. The first group comprises trumpets and trombones, and of these, trumpets, in the present day, whether for orchestral or military band use, are almost universally fitted with valves. Trombones, although frequently made with valves, are still mainly, and properly, regarded as slide instruments, for their peculiar tone-quality suffers more from the introduction of valves than the tone of any other class. The natural bass of the trumpet is the trombone, and the latter instrument, having a larger bell and mouthpiece, even when of the same pitch affords greater facility for the production of the lower notes. Therefore, a trumpet and a trombone of the same length and standing in the same key, say E \flat , which for the trombone would be that of the little-used alto trombone, have a relationship which may be compared to that between the soprano and contralto voices. The tenor and bass voices would be represented by the B \flat tenor and G or F bass trombone.

Intermediate between the first and second group must be placed the cornet, an instrument easily vulgarized. Though it has not the characteristic brilliancy of the trumpet, its quality is very suitable for vocal and melodic parts, and for this reason it holds its important position in military and brass bands. For orchestral use, however, especially when associated with the trombones, the trumpet is to be preferred.

The place of honour in the second group must be given to the French horn, on account both of its age and of its importance. As now made, with three valves, the importance of crooks for change of key has become a very minor matter, and it is very generally used in F only, the changes of key (formerly effected by change of crook) being easily obtained by the valves or by the valves and transposition to a nearly related key. As the horn is an instrument with very narrow tubing for its length and a small mouthpiece, the upper harmonics are more easily produced than on brass instruments generally, although some of the old trumpet parts are carried relatively as high.

Trumpets, trombones and horns, apart from exceptional instruments, constitute the 'brass' section of the orchestra, the exceptional members being the cornet, as an addition to, or substitute for, the trumpet, and the wide-bore basses, or euphonium and bombardon, sometimes named tubas.

Of the conical instruments the Army bugle may be regarded as the type and origin. About the year 1843, Sax conceived the idea of developing the bugle into a whole family of instruments, ranging from soprano to contrabass in register, and all fitted with valves; of these the flügel horns

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(soprano and alto) and the althorns (tenor and baritone) are all strictly of the bugle type in quality and compass. To obtain a broader and more massive tone for the bass instruments the conical expansion was greatly increased, and this increase, with other details, rendered the octave between the first and second harmonics available. In this way a marked difference is maintained between the baritone saxhorn, or althorn, and the euphonium, although both instruments are of the same length and pitch.

As a summary of the foregoing details, the following grouping of modern brass instruments may be found convenient :

1ST GROUP.—French horns and trumpets, which make use of all the harmonics from the 2nd or 3rd up to the 16th, but with the limitation that the upper harmonics are difficult on the higher crooks.

2ND GROUP.—Cornets, trombones and saxhorns, which seldom use harmonics above the 8th, and which do not habitually employ the fundamental notes.

3RD GROUP.—Euphoniums and bombardons, or tubas, with upward limit about the same as in the 2nd Group, but as the notes in the pedal octave between the 1st and 2nd harmonics are freely used, the relative compass *downwards* in the 3rd Group is about one octave greater than in the 2nd.

This downward extension is obtained by means of a fourth valve, which adds to the instrument tubing of the length required to lower it a fourth, as from *c* to *G*. When, however, the fourth valve is used in combination with others, as for instance with the first and second to produce *D*, the cumulative error of valves in combination is so marked that the note is far too sharp. Several schemes have been devised to counteract this natural effect, all of which have for their object the introduction of extra tubing to make up the deficiency in the combined lengths, and a bass instrument without compensation of this kind is unsuitable for modern orchestral requirements.

It is customary in writing for bass brass instruments to write in the bass clef and show the actual pitch of the notes. For all others the treble clef is used, whether the compass of the instrument is soprano, alto, tenor or baritone, with the exception of the tenor trombone, for which the tenor clef is used. For the cornet, the high-pitched trumpet, and for all saxhorns, the second harmonic is placed on middle *C*, but for trumpets in their lower crooks, and for French horns, this *C* represents the fourth harmonic. Therefore the second, third and fourth harmonics of the cornet and saxhorn, whatever may be their actual pitch as determined by their key-note, are written thus :



and on the French horn are written :



so that the more generally used notes, that is to say, the notes from the fourth to the twelfth harmonics, lie well on the staff.

From what has been said it will be seen that brass instruments, when the treble clef is used, are treated as 'transposing' instruments, but as 'non-transposing' when written for in the bass clef. The traditions and customs which have led to this practice afford an interesting field for examination and speculation, but lie somewhat outside the proper limit of these articles.

(Conclusion.)

Occasional Notes.

At the meeting of the general committee of the Birmingham Musical Festival, held on March 16, it was announced that the last festival resulted in a loss of £1,172. The receipts for the 1906 festival were £9,778, and for the 1909 festival, £7,353. No one reason can be given for this serious falling off. It may have arisen from the unattractiveness of the programme or because of bad trade, or because of the competition of other festivals for the support of the musical public, or from all of these causes combined. Some would say that a contributory cause was the fact that 'Judas' was substituted for 'The Messiah.' It was certainly a bold experiment to make the change. There are yet innumerable music-lovers who regard it as a religious and edifying duty to listen to Handel's greatest oratorio splendidly performed. They deserve consideration.

Another announcement of importance made on this occasion was that Dr. Richter, in accordance with the notice given years before, would not again officiate as conductor. Thus an epoch in the history of the festival, and a glorious one on the whole, is now closed. Much could be said regarding the enormous influence exerted by Dr. Richter since his first connection with Birmingham in 1885. His services cannot now be duly acknowledged here. It must suffice at present to say that the great conductor retires with honour from the post he has filled so nobly.

The question of a successor will soon be a pressing one. It is not for us to attempt to interfere with a committee that has in the past shown great discrimination and boldness. But we may be allowed to express the hope that it will be found possible to secure the services of a competent native conductor. When Dr. Richter was appointed there were few if any British conductors who could aspire to such an exalted position. But now surely, to our great pride, we have amongst us men who have proved their ability in the highest departments of the conductor's art. Another consideration is that, inasmuch as the great festival programmes must, it would seem, be largely composed of choral works, an English conductor has generally more experience and sympathy with such music than the foreign conductor, brought up almost exclusively in an orchestral atmosphere, can bring to bear upon it.

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Mr. C. W. Perkins has been recently honored by a command from the German Emperor to play before him on the Cathedral organ in Berlin. We quote the following from the *Berliner Lokal-Anzeiger*, of March 17: 'When the Emperor was staying in England last year, he was struck by the wonderful playing of an organist in one of the churches, and invited him to come some day to Berlin to show his art on the Cathedral organ. Both the Emperor and Empress expressed to the artist their unbounded admiration of his rarely beautiful playing, which was beyond all praise.' The following is the programme chosen by the Kaiser and played by Mr. Perkins on this interesting occasion:

Organ Sonata in D minor, No. 6	Mendelssohn.
Prelude, 'Dream of Gerontius'	Elgar.
Prelude and Fugue in C	Bach.
Prelude to Act III. 'Die Meistersinger'	Wagner.

The programme book of the concert given by the Oxford House Choral Society at Queen's Hall on March 8 (noticed in another column), gives some interesting information about the work and objects of the Oxford House Musical and Dramatic Association. This was formed for the purpose of regularly providing the people of Bethnal Green with a series of high-class musical and other entertainments, in a locality where the only other class of entertainment is to be found in the music-halls. The Choral Society, conducted by Mr. Cuthbert Kelly, is recruited entirely from the neighbourhood, and does an important work there, in encouraging and stimulating the growing taste for good music, the works recently performed having included Brahms's 'Song of Destiny,' Dvorák's *Te Deum*, Parry's 'Blest pair of Sirens,' and 'Elijah,' 'Creation,' 'The Golden Legend,' &c. The concerts take place in Excelesior Hall, seating about 1,200 people, on Saturday evenings throughout the Winter season, and alternately with these have been given, for the last eight years, a series of Shakespearean performances by Mr. Charles Fry and his company. During this period no less than twenty of Shakespeare's plays—Comedies, Histories and Tragedies—have been performed on a draped stage, and it has been estimated, by those best capable of knowing, that at the lowest computation over 80,000 persons have witnessed these representations.

Incidental music plays an important part in these performances, the whole of Sullivan's music to 'Henry VIII.' and the 'Merchant of Venice,' and music for other plays by Arthur Fox, Berthold Tours and others, having been performed during the season by the small select orchestra, conducted by Mr. Cuthbert Kelly. The Princess Marie Louise—who with the Princess Christian takes a personal interest in the work of the Association—was present recently at a performance of the 'Merchant of Venice,' and expressed her gratification at the intelligent appreciation displayed by the crowded audience. The prices paid for admission are necessarily so moderate that these performances cannot be self-supporting in so poor a district, and it is therefore to be hoped that the excellent work carried on with such gratifying results by this Association will meet with practical encouragement by those interested in the education of the masses.

His Majesty The German Emperor has been graciously pleased to confer the Order of the Red Eagle (fourth class) on Mr. Alfred Littleton, Chairman of Messrs. Novello & Company.

The fourth Dover Triennial Festival will take place on Tuesday and Wednesday, May 3 and 4, when the programmes will include Mendelssohn's 'Hymn of Praise,' Sir Frederick Bridge's 'Cradle of Christ,' and Sir Charles Stanford's 'Battle of the Baltic,' the last two works conducted by their composers. The following novelties will be produced, each written specially for the occasion and conducted by their respective composers:—New work for organ and orchestra, by B. Luard-Selby; choral ballad, 'Casabianca,' by Dr. Charlton Palmer; choral ballad, 'The Eve of Waterloo,' by H. J. Taylor; and a short choral work by Louis N. Parker. The choir will consist of the Dover Choral Union and the orchestra will comprise the most prominent professional and amateur players in the district, augmented by some London instrumentalists.

It is at times borne in upon us that the young organist of to-day is in danger of being 'spoilt,' by reason of the rapid development of our church organs. He insists that unless he is given an instrument equipped with every refinement of mechanism and a fully representative list of stops, he can do justice neither to the music nor himself. We have received a letter describing an organ in a foreign Cathedral, and it seems that if we could 'condemn' some of our young enthusiasts to 'two years with hard labour' under such conditions, they would, when they 'came out,' admit that their own country is really not so badly supplied after all. Our correspondent writes:

The organ, which is divided, is played from the centre by tracker action ninety feet long, to right and left! There are seventy-six sounding stops, only about twelve of them going through, and twenty-four reeds of the most 'wicked' kind (your clarinet at — is a gem compared to any of them). There are only four open diapasons, two flôte diapasons, and all the rest mixtures and sesquialteras, each more boisterous than the last, four tremulants of varying 'wobble,' half an octave of straight pedals, no composition pedals or pistons, three manuals, one of which is of two octaves only, sharps white, naturals black. There are four stops of sixteen feet, and two of these are reeds. Every stop is out of tune, and many of them are ciphering. The manuals are two hand-breadths apart, and the same difference in height. The drawstops are at a right angle, with a straight pull of nearly one foot of square, worm-eaten wood, and each stop-handle is about six inches from its fellow. The blowing is by men walking up and down just behind the console. The poor organist played a Mendelssohn Sonata about as fast as I could kick my hat, and of course without change of stops.

This is no doubt a sad picture, and we only hope it may encourage contentment amongst our younger men. We are of course (joking apart) fully in sympathy with them in their wish to possess fine instruments, but our friend's interesting letter will perhaps encourage them to make the best of what they have until the time when good fortune shall deign to smile upon them. In the meantime, let their laudable perseverance be tempered by moderation, and a regard for the requirements of their churches and music.

At a recent plébiscite concert given by Mr. Vasco Akeroyd's Symphony Orchestra in Liverpool, Schubert's 'Unfinished' Symphony was the chief work selected. It would appear that some surprise was expressed locally that a Symphony by Tchaikovsky had not been chosen instead. Surely the choice of Schubert's beautiful work was a sufficient indication of the wisdom of public taste, the elevation of which owes much to this interesting and enterprising series of concerts.

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The programme book of the concert given by the Oxford House Choral Society at Queen's Hall on March 8 (noticed in another column), gives some interesting information about the work and objects of the Oxford House Musical and Dramatic Association. This was formed for the purpose of regularly providing the people of Bethnal Green with a series of high-class musical and other entertainments, in a locality where the only other class of entertainment is to be found in the music-halls. The Choral Society, conducted by Mr. Cuthbert Kelly, is recruited entirely from the neighbourhood, and does an important work there, in encouraging and stimulating the growing taste for good music, the works recently performed having included Brahms's 'Song of Destiny,' Dvorák's *Te Deum*, Parry's 'Blest pair of Sirens,' and 'Elijah,' 'Creation,' 'The Golden Legend,' &c. The concerts take place in Excelsior Hall, seating about 1,200 people, on Saturday evenings throughout the Winter season, and alternately with these have been given, for the last eight years, a series of Shakespearean performances by Mr. Charles Fry and his company. During this period no less than twenty of Shakespeare's plays—Comedies, Histories and Tragedies—have been performed on a draped stage, and it has been estimated, by those best capable of knowing, that at the lowest computation over 80,000 persons have witnessed these representations.

Incidental music plays an important part in these performances, the whole of Sullivan's music to 'Henry VIII.' and the 'Merchant of Venice,' and music for other plays by Arthur Fox, Berthold Tours and others, having been performed during the season by the small select orchestra, conducted by Mr. Cuthbert Kelly. The Princess Marie Louise—who with the Princess Christian takes a personal interest in the work of the Association—was present recently at a performance of the 'Merchant of Venice,' and expressed her gratification at the intelligent appreciation displayed by the crowded audience. The prices paid for admission are necessarily so moderate that these performances cannot be self-supporting in so poor a district, and it is therefore to be hoped that the excellent work carried on with such gratifying results by this Association will meet with practical encouragement by those interested in the education of the masses.

His Majesty The German Emperor has been graciously pleased to confer the Order of the Red Eagle (fourth class) on Mr. Alfred Littleton, Chairman of Messrs. Novello & Company.

The fourth Dover Triennial Festival will take place on Tuesday and Wednesday, May 3 and 4, when the programmes will include Mendelssohn's 'Hymn of Praise,' Sir Frederick Bridge's 'Cradle of Christ,' and Sir Charles Stanford's 'Battle of the Baltic,' the last two works conducted by their composers. The following novelties will be produced, each written specially for the occasion and conducted by their respective composers:—New work for organ and orchestra, by B. Luard-Selby; choral ballad, 'Casabianca,' by Dr. Charlton Palmer; choral ballad, 'The Eve of Waterloo,' by H. J. Taylor; and a short choral work by Louis N. Parker. The choir will consist of the Dover Choral Union and the orchestra will comprise the most prominent professional and amateur players in the district, augmented by some London instrumentalists.

It is at times borne in upon us that the young organist of to-day is in danger of being 'spoilt,' by reason of the rapid development of our church organs. He insists that unless he is given an instrument equipped with every refinement of mechanism and a fully representative list of stops, he can do justice neither to the music nor himself. We have received a letter describing an organ in a foreign Cathedral, and it seems that if we could 'condemn' some of our young enthusiasts to 'two years with hard labour' under such conditions, they would, when they 'came out,' admit that their own country is really not so badly supplied after all. Our correspondent writes:

The organ, which is divided, is played from the centre by tracker action ninety feet long, to right and left! There are seventy-six sounding stops, only about twelve of them going through, and twenty-four reeds of the most 'wicked' kind (your clarinet at — is a gem compared to any of them). There are only four open diapasons, two flôte diapasons, and all the rest mixtures and sesquialteras, each more boisterous than the last, four tremulants of varying 'wobble,' half an octave of straight pedals, no composition pedals or pistons, three manuals, one of which is of two octaves only, sharps white, naturals black. There are four stops of sixteen feet, and two of these are reeds. Every stop is out of tune, and many of them are ciphering. The manuals are two hand-breadths apart, and the same difference in height. The drawstops are at a right angle, with a straight pull of nearly one foot of square, worm-eaten wood, and each stop-handle is about six inches from its fellow. The blowing is by men walking up and down just behind the console. The poor organist played a Mendelssohn Sonata about as fast as I could kick my hat, and of course without change of stops.

This is no doubt a sad picture, and we only hope it may encourage contentment amongst our younger men. We are of course (joking apart) fully in sympathy with them in their wish to possess fine instruments, but our friend's interesting letter will perhaps encourage them to make the best of what they have until the time when good fortune shall deign to smile upon them. In the meantime, let their laudable perseverance be tempered by moderation, and a regard for the requirements of their churches and music.

At a recent plébiscite concert given by Mr. Vasco Akeroyd's Symphony Orchestra in Liverpool, Schubert's 'Unfinished' Symphony was the chief work selected. It would appear that some surprise was expressed locally that a Symphony by Tchaikovsky had not been chosen instead. Surely the choice of Schubert's beautiful work was a sufficient indication of the wisdom of public taste, the elevation of which owes much to this interesting and enterprising series of concerts.

The Home Music Study Union proposes to hold its third annual 'Summer School' from September 3 to 15, at Port Ballintrae on the north coast of Ireland. The event is one primarily designed for members of the Union, but any persons who are attracted by the combination of open air and companionship with musical recitals and lectures will be welcomed. The lecturers will, in all probability, be Dr. E. C. Bairstow, Mr. Rutland Boughton, Mr. T. J. Hoggett (lecturer on music, Leeds University), and Mr. Percy A. Scholes ('extension lecturer,' Manchester University). Further particulars of the holiday scheme, which includes excursions to the Giant's Causeway, and other places of interest, may be obtained from the hon. secretary, Mr. J. E. Lawrence, 63, Grange Avenue, Leeds.

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The Pageant of London and Empire Festival is an undertaking on a large scale. On reading the prospectus or programme, we looked carefully to see what share music is to have in the proceedings. Empire concerts are spoken of, and it is stated that every week the music and musicians will be 'drawn from' different parts of the Empire. But it is now April, and the show is to open in May. Up to the present moment, so far as we are aware, no commission for so much as a march or patriotic chorus has been offered by the committee to any English composers, great or small. So far it has been left to the energy of Dr. Charles Harriss alone to recognise and stimulate native composers for the Empire Day concert. We trust that the directors of this enterprise, the potentiality of which is great, are not under the delusion so dear to the minds of theatrical managers, that music can be turned on and off when required, like the electric light.

The Lincoln Triennial Festival will be held on Wednesday and Thursday, June 8 and 9. On the former day there will be an orchestral concert in the Corn Exchange, the programme of which will include Schumann's 'Genoveva' overture and the 'Dance of Sylphs' and 'Hungarian' march from Berlioz's 'Faust,' two Preludes from Sir Alexander Mackenzie's 'Manfred' music, Sir Edward Elgar's 'Wand of Youth' Suite, No. 2, Granville Bantock's 'The Pierrot of the Minute' and a Festival overture by Walford Davies, composed for the occasion. The four works last-named will be conducted by their respective composers. On the following day the oratorio services in the Cathedral will include the 'Dream of Gerontius' conducted by Sir Edward Elgar and Brahms's Symphony in D minor, in the afternoon; and Stanford's 'Sabbat Mater,' G. J. Bennett's 'Easter Hymn,' and Mendelssohn's 'Hymn of Praise' in the evening. The choir and orchestra will number 500 performers. Dr. G. J. Bennett will, as usual, be the conductor when not otherwise indicated.

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Church and Organ Music.

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The second movement consists of a well-developed double fugue on these subjects:

FUGUE. Allegro moderato. ♩ = 92.



The following close imitation is worth quoting:



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Lento. ♩ = 63.

ff legato.

and this is followed by an interesting little fugue on the subject:

An effective pedal entry is made later on as follows:

f

The following Handelian phrase concludes the piece:

Slow.

(To be continued.)

CHESTER CATHEDRAL ORGAN.

As promised in our last issue, we give the programmes of the remaining recitals at the re-opening of the above organ:

- DR. A. L. PEACE.
1. Prelude and Fugue on the name 'Bach' .. J. S. Bach.
 2. Adagio, from the Symphony in C, No. 1 .. Haydn.
 3. Organ Sonata, A major, No. 4 (introducing Dutch Volkslied with variations) .. A. G. Ritter.
 4. Preghiera, 'Ti Prego, O Padre eterno' .. K. F. Curschmann.
 5. Fantasia for the Organ, No. 2 .. A. L. Peace.
 6. Berceuse, A flat .. A. Guilmant.
 7. Finale from the Organ Concerto, D major .. S. Wesley.
 8. 'Schillen March' .. Meyerbeer.

- SIR J. FREDERICK BRIDGE, M.V.O.
1. Fantasia in E (Op. 173) .. Gustav Merkel.
 2. Allegro moderato (MS.) .. E. Silas.
 3. Nocturne .. G. Ferrata.
 4. Solemn March .. Henry Purcell.
- (Composed for the Funeral of Queen Mary in Westminster Abbey, 1694.)

5. Rigaudon .. Lully.
6. (Fantasia in C major) .. J. S. Bach.
7. Fugue in G .. Silas.
8. Introduction and Fugue .. J. F. Bridge.

- MR. T. TERTIUS NOBLE.
1. Toccata and Fugue in F minor .. Noble.
 2. (a) Adagio .. Pleyel.
 3. (b) Verset .. Guilmant.
 4. Dithyramb .. Harwood.
 5. (a) Morgenstimmung .. Grieg.
 6. (b) Ases Tod .. Grieg.
 7. Chorale, 'Wachet Auf' .. Bach.
 8. Prelude, 'Dream of Gerontius' .. Elgar.
 9. Sonata in D minor .. Merkel.

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Mr. Westlake Morgan opened a new organ, by Messrs. Bevington & Sons, at Porth Welsh Congregational Church on March 3. The vocalists were Miss Leah Felissa and Mr. David Hughes.

On Wednesday, March 16, the new organ for Sparsholt Parish Church was opened by Dr. Varley Roberts, organist of Magdalen College, Oxford. The instrument was built by Mr. Vorston, of London.

SPECIAL LENTEN SERVICES.

Spohr's 'Last Judgment' was sung by the Oratorio Choir in St. John's Church, Ryde (Isle of Wight), on Thursday evening, February 24. The soloists were Mrs. G. W. Fellows, Miss B. Holroyd, Mr. W. Burt, and Mr. W. Wheeler. The performance was under the direction of Mr. W. Brennand Smith, who presided at the organ.

slender dimensions might well be found useful on occasion. The introduction commences:

Lento. ♩ = 63.

ff legato.

and this is followed by an interesting little fugue on the subject:

An effective pedal entry is made later on as follows:

f

The following Handelian phrase concludes the piece:

Slow.

(To be continued.)

CHESTER CATHEDRAL ORGAN.

As promised in our last issue, we give the programmes of the remaining recitals at the re-opening of the above organ:

- DR. A. L. PEACE.
1. Prelude and Fugue on the name 'Bach' .. J. S. Bach.
 2. Adagio, from the Symphony in C, No. 1 .. Haydn.
 3. Organ Sonata, A major, No. 4 (introducing Dutch Volkslied with variations) .. A. G. Ritter.
 4. Preghiera, 'Ti Prego, O Padre eterno' .. K. F. Curschmann.
 5. Fantasia for the Organ, No. 2 .. A. L. Peace.
 6. Berceuse, A flat .. A. Guilmant.
 7. Finale from the Organ Concerto, D major .. S. Wesley.
 8. 'Schillen March' .. Meyerbeer.

- SIR J. FREDERICK BRIDGE, M.V.O.
1. Fantasia in E (Op. 173) .. Gustav Merkel.
 2. Allegro moderato (MS.) .. E. Silas.
 3. Nocturne .. G. Ferrata.
 4. Solemn March .. Henry Purcell.
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At Bromley Parish Church, on Sunday, February 27, Brahms's 'Requiem' was performed by the choir of the Church. The soloists were Master Leslie Durn (London College for Choristers), and Mr. Bertram H. Latter. The accompaniments were played by Mr. Percy D. Hodson (organist of Chislehurst Parish Church), and Mr. F. J. Adams (pianoforte). Mr. Frederic Fertel (organist of Bromley Parish Church) conducted. The same work was performed the following Sunday, at Chislehurst Parish Church, by the combined choirs of Chislehurst and Bromley Parish Churches. The soloists were the same as at Bromley.

On Thursday, March 3, at the Parish Church of the Holy Trinity, Sydenham Park, Maunders's Sacred Cantata 'Olivet to Calvary' was given by the choir, numbering over fifty voices. The soloists were Mr. Arthur Rose, Mr. W. Barrett and Master Austin. Mr. A. J. Larkman presided at the organ.

Maunders's cantata 'Olivet to Calvary' was sung in the Parish Church, St. Mary Cray, Kent, on March 10, under the direction of Mr. C. F. T. Wright, the organist and director of the choir. The soloists were Mr. W. H. Wood, and Mr. E. Barham and Rev. J. Gregory. There was a large congregation, and the performance throughout was very commendable and was much enhanced by the assistance of a few able instrumentalists.

At St. Stephen's, Wandsworth, on Saturday, March 12, an excellent performance of Gounod's 'Redemption' was given before a crowded congregation. The choir was augmented to sixty chosen voices, the soloists being Miss Isabel Tait, Miss Rosalie Sullivan, Mr. George Brierley and Mr. R. E. Miles. The conductor was Mr. W. H. Wheeler, and the accompaniments were played on the fine organ of the church by Mr. Arthur R. Saunders.

A recital of Gounod's 'Redemption' was given in St. Oswald's parish church, Edinburgh, on March 12. The choir, numbering about sixty voices, sang with precision and good articulation, reflecting great credit on the careful training of Mr. Nalborough, organist and choirmaster of the church, who conducted. The Narrator's parts were devotionally rendered, and the singing of the trios and soprano solos by the boys was excellent. An efficient orchestra, mainly consisting of members of the Edinburgh Amateur Orchestral Society, assisted. Mr. Hartley, organist of St. Giles' Cathedral, was at the organ.

Gounod's 'Redemption' was sung by the Bovey Tracey Parish Church Festival Choir on March 14, and also on March 20. The solo parts were well sung by Mr. S. Gale, Mr. W. Harris, Mr. F. Alford, Mr. L. Mardon, Masters W. Prescott and B. Fost, all members of the Parish Church Choir. The choruses were well rendered under the direction of Mr. Melbourne Holman, organist and choir-master, who presided at the organ. There was no conductor.

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At St. John's Church, St. Leonard's-on-Sea, on March 16, an admirable performance of Graun's 'Der Tod Jesu' was given by the choir and Musical Society at the special Lenten

oratorio service, conducted by the organist, Mr. Leonard O'Connor, to whom great praise is due. The soloists were Miss Viola Salvin, Mr. A. Dynham and Mr. Crouch. Mr. T. S. Guyer (recently appointed to Bexhill Parish Church) accompanied throughout the work on the organ, and a small orchestra assisted. Allegri's famous 'Miserere,' by the church choir only (unaccompanied), preceded the Passion music.

On March 7, the Windsor and Eton Choral Society gave a free performance of 'The Creation' (Parts 1 and 2, and final chorus), with full orchestral accompaniment, in the nave of St. George's Chapel, followed by Brahms's 'Song of Destiny.' The Rev. B. C. Everitt, one of the minor canons (who is the Director of the Society, which was founded in 1841), conducted. The principals were Miss Viola Tree and Messrs. Malcolm Boyle and Eaton Carter, members of the St. George's Choir. During the collection the hymn, 'Praise to the Holiest,' was sung, accompanied on the organ by Sir Walter Parratt. The Dean of Windsor commenced the service with a Collect and the Lord's Prayer, and gave the Blessing at the close.

Maunders's sacred cantata 'Olivet to Calvary' was given in St. John's Church, Felixstowe, on March 17. The church choir was augmented to 100 voices for the occasion by members of the congregation. The accompaniments were expressively played by a small orchestra. The solos were taken by the Rev. A. B. Bennett, assistant priest, and Messrs. Lamb, Leaver and Ruggles. The organist, Mr. T. Percival Powell, conducted.

At the Wesleyan Church, Sherborne, Stainer's sacred cantata 'The daughter of Jairus' was capably rendered by the chapel choir, supplemented by several members of the Abbey choir and an orchestra of about sixty performers. The solos were taken by members of the chapel choir, Miss Elsie Rodman, Mr. Alfred Lowman, and Mr. H. Durrant. The organist, Mr. E. A. Potts, conducted.

Several praiseworthy concerts by church choirs have been given during the month in Glasgow, among these being Mendelssohn's 'St. Paul' at Wellington Church, Gaul's 'The holy city' at Queen's Park East Church, and Dvorák's 'Stabat Mater' at St. Mary's Cathedral.

The music list for Holy Week and Easter at Westminster Cathedral is remarkable for its variety and scope, and apart from its sacred purpose would prove of high educational value. The finest works of many composers of our Old English School are included, and on Good Friday, Palestrina's 'Stabat Mater,' for eight voices, was sung. The list is well worth studying.

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 Mr. Caradog Roberts, Albion Square Congregational Church, Pembroke Dock—Fugue in D, *Guilmant*.
 Mr. London Pope, St. Peter-upon-Cornhill—Fantasia and Fugue, Op. 40, No. 1, *Max Reger*.
 Dr. William Prendergast, Winchester Cathedral—Elegy in B flat minor, *E. Silas*.
 Mr. R. Hutton, Claremont U.F. Church, Glasgow—Largo, *W. F. Bach*.
 Mr. E. N. Tayler, Crewkerne Parish Church—Storm Fantasia, *Lemmens*.
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 Mr. T. Westlake Morgan, grand organist in the Grand Council of the Cryptic Degrees, Mark Masons' Hall, E.C.

GIOVANNI BATTISTA PERGOLESI.

(BORN: JANUARY 3, 1710. DIED: MARCH 15, 1736.)

The 200th anniversary of the birth of the above short-lived musical genius occurred in January last, but in no country does he appear to have been remembered and, I think I may say without appearing unduly harsh, to the shame of the musical world be it said. Though in England he is principally known by his songs and 'Stabat Mater,' yet in his brief existence he composed a large number of works. Among the former, who with any pretence of musical culture does not know his exquisite 'Tre giorni son che Nina,' of which Bellaigne said 'it consists of three lines of poetry and eight of music.' But what music!

Giovanni Battista Pergolesi first saw the light at Jesi, Italy. At an early age he evinced extraordinary musical talent (or rather genius), and he joined the 'Conservatorio dei Poveri di Gesù Cristo' at Naples, where he studied the violin and counterpoint under Durante and Feo. 'San Guglielmo in Aquitania,' 'Sallustia,' 'Amor fa l'uomo cieco,' 'Recimero,' &c., were the works which first caused him to be spoken of, though none of them appear to have met with special favour. Disappointed at this, the young composer resolved to turn his attention to religious compositions, Masses, and sacred cantatas. But his greatest work of the kind, the well-known 'Stabat Mater,' was yet to be written. The glamour of the footlights soon tempted him again, however, and for the San Bartolomeo Theatre at Naples he wrote 'Il Maestro di Musica' and 'Il Geloso Schernito,' both of which only found favour after his death. 'Lo Frate innamorato,' and 'Il Prigioniero Superbo' followed, both being written in 1732. The year after he gave to the world his theatrical

chef d'œuvre. 'La Serva Padrona,' that jewel of pure music of which Bellaigne said: 'De ce petit *Intermezzo* [as such compositions were named at that period] comme d'un germe, d'une goutte de vie, sont nés l'opéra-comique français et l'opéra-bouffe italien. Chacun des deux genres est en quelque sorte une dilution de l'œuvre essentielle de Pergolèse et ce que tous deux ont gagné en étendue, ils l'ont peut-être perdu en profondeur'; and one Duet, of which Rousseau expressed his opinion in the following terms: 'Je le citerai hardiment comme un modèle de chant agréable, d'unité de mélodie, d'harmonie simple, brillant et pure, d'accent de dialogue et de goût, au quel rien ne peut manquer, quand il sera bien rendu, que des auditeurs qui sachent l'entendre et l'estimer ce qu'il vaut.'

It is only possible here to note briefly the great influence Pergolesi had in developing the resources of *opéra-buffa*. Before his time this form of operatic art had been for a considerable period in vogue, such lesser lights as Mauro, de Falco, Orefici, Faggioli and others having proved more or less successful in their efforts, while those of greater name and fame, such as Leonardo Leo, Nicolò Logroscino, and Alessandro Scarlatti, had given evidence of their ability in this direction. De Villars is of opinion that Pergolesi's recitatives were taken as models by such geniuses as Mozart, Cimarosa, and Rossini. Be this as it may, 'La Serva Padrona' by its *brio*, wit and refinement shed a new light upon a form of entertainment up till then not apparently remarkable for the last-named quality. Taken to France by a company of wandering singers in 1746, the novelty was a revelation, though meeting with only a *succès d'estime*; given again under the direction of Bambini, with a specially selected troupe, its success was overwhelming and it served there as model for the French *opéra-comique*, a class of entertainment unknown in France at that period. When given once more, in 1754, it ran for 190 consecutive nights, a run unheard of before that time. On this occasion it was given shortly after 'Omphale,' a serious opera by Destouches, Grimm declaring it to be superior to any French operatic work yet produced. Hostilities were the result, the public being divided into two parties, one being of course all for their national music, the other upholding the Italian work and being delighted by the innovation. Marmontel, writing of 'La Serva Padrona,' says: 'Until the Italians brought "La Serva Padrona" to France, the French did not understand how comedy and music could be combined.'

Besides the works already mentioned, Pergolesi was commissioned to write a special Mass as an appeal to Heaven to avert a repetition of the appalling earthquake which had just then laid part of Naples in ruins. About the same time he composed other sacred works, among which were a Mass and a superb 'Salve Regina,' one of his loveliest compositions. Most of his energies were however concentrated on a serious opera, 'Olimpiade,' composed for the Argentina Theatre in Rome, which he hoped would give him more fame than any of the other children of his fertile brain. Alas! he was doomed to one of the bitterest disappointments of his short life, for 'Olimpiade' failed hopelessly. The failure had been prophesied at one of the rehearsals by a former fellow-student, a certain Romualdo Duni, who had composed an opera, 'Nerone,' to be given later. 'Listen,' he said, 'the refinement of your opera is above the intelligence of the general public, and its many beauties will pass unobserved and it will not succeed; my opera is, I frankly confess, far inferior to yours, but will be more easily understood and will be more successful'; and he proved a true prophet, for, as we have

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Giovanni Battista Pergolesi first saw the light at Jesi, Italy. At an early age he evinced extraordinary musical talent (or rather genius), and he joined the 'Conservatorio dei Poveri di Gesù Cristo' at Naples, where he studied the violin and counterpoint under Durante and Feo. 'San Guglielmo in Aquitania,' 'Sallustia,' 'Amor fa l'uomo cieco,' 'Recimero,' &c., were the works which first caused him to be spoken of, though none of them appear to have met with special favour. Disappointed at this, the young composer resolved to turn his attention to religious compositions, Masses, and sacred cantatas. But his greatest work of the kind, the well-known 'Stabat Mater,' was yet to be written. The glamour of the footlights soon tempted him again, however, and for the San Bartolomeo Theatre at Naples he wrote 'Il Maestro di Musica' and 'Il Geloso Schernito,' both of which only found favour after his death. 'Lo Frate innamorato,' and 'Il Prigioniero Superbo' followed, both being written in 1732. The year after he gave to the world his theatrical

chef d'œuvre. 'La Serva Padrona,' that jewel of pure music of which Bellaigne said: 'De ce petit *Intermezzo* [as such compositions were named at that period] comme d'un germe, d'une goutte de vie, sont nés l'opéra-comique français et l'opéra-bouffe italien. Chacun des deux genres est en quelque sorte une dilution de l'œuvre essentielle de Pergolèse et ce que tous deux ont gagné en étendue, ils l'ont peut-être perdu en profondeur'; and one Duet, of which Rousseau expressed his opinion in the following terms: 'Je le citerai hardiment comme un modèle de chant agréable, d'unité de mélodie, d'harmonie simple, brillant et pure, d'accent de dialogue et de goût, au quel rien ne peut manquer, quand il sera bien rendu, que des auditeurs qui sachent l'entendre et l'estimer ce qu'il vaut.'

It is only possible here to note briefly the great influence Pergolesi had in developing the resources of *opéra-buffa*. Before his time this form of operatic art had been for a considerable period in vogue, such lesser lights as Mauro, de Falco, Orefici, Faggioli and others having proved more or less successful in their efforts, while those of greater name and fame, such as Leonardo Leo, Nicolò Logroscino, and Alessandro Scarlatti, had given evidence of their ability in this direction. De Villars is of opinion that Pergolesi's recitatives were taken as models by such geniuses as Mozart, Cimarosa, and Rossini. Be this as it may, 'La Serva Padrona' by its *brio*, wit and refinement shed a new light upon a form of entertainment up till then not apparently remarkable for the last-named quality. Taken to France by a company of wandering singers in 1746, the novelty was a revelation, though meeting with only a *succès d'estime*; given again under the direction of Bambini, with a specially selected troupe, its success was overwhelming and it served there as model for the French *opéra-comique*, a class of entertainment unknown in France at that period. When given once more, in 1754, it ran for 190 consecutive nights, a run unheard of before that time. On this occasion it was given shortly after 'Omphale,' a serious opera by Destouches, Grimm declaring it to be superior to any French operatic work yet produced. Hostilities were the result, the public being divided into two parties, one being of course all for their national music, the other upholding the Italian work and being delighted by the innovation. Marmontel, writing of 'La Serva Padrona,' says: 'Until the Italians brought "La Serva Padrona" to France, the French did not understand how comedy and music could be combined.'

Besides the works already mentioned, Pergolesi was commissioned to write a special Mass as an appeal to Heaven to avert a repetition of the appalling earthquake which had just then laid part of Naples in ruins. About the same time he composed other sacred works, among which were a Mass and a superb 'Salve Regina,' one of his loveliest compositions. Most of his energies were however concentrated on a serious opera, 'Olimpiade,' composed for the Argentina Theatre in Rome, which he hoped would give him more fame than any of the other children of his fertile brain. Alas! he was doomed to one of the bitterest disappointments of his short life, for 'Olimpiade' failed hopelessly. The failure had been prophesied at one of the rehearsals by a former fellow-student, a certain Romualdo Duni, who had composed an opera, 'Nerone,' to be given later. 'Listen,' he said, 'the refinement of your opera is above the intelligence of the general public, and its many beauties will pass unobserved and it will not succeed; my opera is, I frankly confess, far inferior to yours, but will be more easily understood and will be more successful'; and he proved a true prophet, for, as we have

seen 'Olimpiade' failed, but as Duni said, his 'Nerone' was a great success. Already consumption had undermined Pergolesi's always delicate constitution, and this, combined with the failure of the work on which he had built so much hope, aggravated his condition, and utterly disheartened and discouraged he returned to Loreto, where he occupied the post of Maestro di Cappella. The crowning unhappiness of his existence, however, was yet in store. He loved with all the ardour of his Southern nature one Maria Spinelli, a lady of noble birth, who returned his deep affection, but her family would not consent to the union. Three days were given her in which to choose a husband among her own aristocratic class, and at the end of this period Maria replied that she had decided on a heavenly spouse, and shortly after she retired to the Convent of Santa Chiara. The following year, on March 11, 1735, she died broken-hearted, and her beloved Giovanni conducted the Requiem at her funeral. Completely crushed by the terrible blow, Pergolesi as a last effort of his genius accepted the commission to write his famous 'Stabat Mater' for the Confraternità di Luigi di Palazzo, for which he was to receive the munificent payment of forty-two francs and a half, equivalent to about two pounds sterling; however, as a great concession, payment was made in advance! He journeyed to Pozzuoli, near Naples, to fulfil his task; here he grew weaker and weaker day by day. His former master Feo urged him to suspend work for a short time, but his only reply was 'I have no time to lose, my friend, so the least I can do is to execute this little work, which will be judged by posterity I know not how, and for which I have already been handsomely paid!' As we all know, he succeeded in accomplishing his task.

On March 15, 1736, just a year and five days after the death of his adored Maria, he breathed his last at barely twenty-six years of age. His end resembled strangely that of a later genius—Mozart, who expired almost in the act of writing the last notes of his immortal Requiem.

CLAUDE TREVOR.

Florence, Italy.

PROFESSOR CARL REINECKE.

The death of Carl Heinrich Carsten Reinecke, at Leipzig, on March 10, removes a musician whose work, carried on unobtrusively, has left a strong mark upon the present generation of composers and artists. Although he was a prolific composer, he exerted his greatest influence as a teacher in the position of Professor of Composition and Director of Studies at the Leipzig Conservatoire, an institution with which he was connected for over forty years.

He was born at Altona, on June 23, 1824, and made an early entry into the field of musical activity. At the age of eleven he appeared in public. The few succeeding years he spent in developing his skill as a pianist and acquiring the abilities of an orchestral violin player. His early manhood was largely spent in European tours, and frequent change of residence from one musical centre to another. After a short period of study in Leipzig, where he was privileged with the friendship of Schumann and Mendelssohn, he undertook a concert tour which brought him under the notice of Christian VIII. of Denmark, with the result that he resided at Copenhagen in the King's service from 1846 to 1848. Travels in Italy and a visit to Paris were followed, on his return to Germany, by his appointment as professor of the pianoforte and

counterpoint to the Conservatorium of Cologne. His next position was that of musical director at Barmen, from which, after five years, he passed to a similar post at Breslau. In the following year, 1860, he entered upon his long and illustrious connection with the Leipzig Conservatoire as conductor of the Gewandhaus concerts and professor of composition. He continued to appear in public as a pianist, and on two occasions, in 1869 and 1872, visited England, where he played at Philharmonic concerts. In 1895 he resigned his conductorship, and in 1897 became Director of Studies. In 1902 he retired.

As a composer he gave constant expression to his musicianship and artistic ideals, but he cannot be said to have revealed a creative mind of great individuality. His style often betrayed his admiration for the works of Schumann and Mendelssohn, and advanced but little beyond their school. Considerable popularity has been enjoyed by his cantatas for female voices and a number of his pianoforte pieces. He occasionally essayed the larger forms and wrote operas, Masses, concertos and symphonies. An example of his art that concealed science as well as itself is seen in his Twelve Canons for ladies' voices, which are published in Novello's series. He was enormously active as a musical editor.

He will be remembered as a great educational worker; his compositions are worthy of regard in so much as they illustrate by example his teaching of aesthetic principles. In many countries his memory will be cherished by musicians who came under his inspiring influence. He was buried on March 13, at Leipzig.

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The appointment of this capable musician to the conductorship of the Dulwich Philharmonic Society (in the place of Mr. Arthur Fagge, who recently resigned), marks a step in a useful career. A short sketch of Mr. Brown's life and musical doings will prove interesting to many friends at this juncture.



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The vast quantity of English musical publications from the middle of the 17th century down to 1830, or thereabouts, show that country dance books were in great demand, and yearly sets were issued by practically every English music publisher. The jig and the hornpipe were also in great vogue, not only in Ireland and Scotland, but in England as well. As before said, the quadrille and the waltz, not to mention the polka, displaced, in society, the English country dance and its French companion, the minuet.

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The Organ. By Percy C. Buck.

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DR. ARNE.

TO THE EDITOR OF THE 'MUSICAL TIMES.'

DEAR SIR,—May I point out the hitherto unnoticed fact that Dr. Arne, who was a Catholic, and who took the name of Augustine at Confirmation, from St. Augustine, Apostle of England, was organist of the Sardinian Embassy Chapel in Duke Street, Lincoln's Inn Fields, and composed two Masses, one for three voices, and the other for four voices, for this chapel. His successor as organist of this same Catholic chapel was Samuel Webber. It will not be amiss to add that on the day on which Arne's sister, Mrs. Cibber, was borne to Westminster Abbey, a notice appeared on the doors of Lincoln's Inn Fields Chapel requesting the prayers of the Catholic congregation for 'the soul of Mrs. Susanna Maria Cibber.'

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Enniscorthy.

Obituary.

DR. W. B. GILBERT.

We regret to record the death of Dr. Gilbert on March 2, at his residence, 12, Frenchay Road, Oxford. Born in 1829, he was the oldest living Oxford graduate in Music, and was in many respects a very remarkable man. He knew personally six Oxford professors of music—Dr. Crotch, Sir Henry Bishop, Ouseley, Stainer, Parry, and the present professor, Sir W. Parratt. He was a pupil of S. S. Wesley for organ-playing, and of Sir H. Bishop for orchestration. He was also one of the founders of the (now) Royal College of Organists, and was one of the first to lecture at that institution on 'Organ-playing.' Only a short time ago the council, recognising his excellent life-long work, made him one of the Vice-presidents of the College. Though Dr. Gilbert composed at least two oratorios as well as anthems and services, yet he is perhaps best known by his hymn-tune 'Maidstone,' to 'Pleasant are Thy courts above,' which is exceedingly popular. His tunes 'Tregarthen' and 'Thanksgiving' are also thoroughly excellent, and full of genuine musical feeling. Dr. Gilbert spent a great part of his life in America, but after his retirement came to reside in Oxford. The first part of the funeral service was held in the University Church, Dr. Iliffe presiding at the organ, while the choral portions were excellently rendered by the choir, which was augmented by several personal friends of the deceased gentleman. Many very beautiful wreaths were sent, including one 'With sincere sympathy and regret' from the council of the Royal College of Organists. The interment took place in Wolvercote Cemetery (North Oxford).

MUSIC IN RELATION TO OTHER ARTS.

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(Concluded from page 166.)

At the third lecture, Dr. Davies discussed the resemblances which music bears to the visual arts, to those of gesture, painting, sculpture, and architecture; and finally he dwelt upon the combination of the arts in music-drama. He asked his audience to bear in mind the fundamental likeness of them all in their common human content already mentioned in the first lecture; then, remembering this profound resemblance, he proceeded to compare the methods of the arts of gesture with those of music.

Gesture, he said, is peculiarly linked to music in that it is the one appeal to the eye which involves movement. It uses duration as a dimension, just as music does; hence, in signs and sounds respectively, they hold and use the vast field of rhythmic demonstration in common. The very sound of a dance-rhythm prompts movement of feet or hands; and though association of idea has of course been apt to emphasise their relation, as in the ball-room, yet the likeness of rhythmic gesture and rhythmic sound is innate and permanent. The art of dancing to music other than conventional dance-music has been attempted with much approval recently. There is nothing indeed to prevent the translation of some of Beethoven's inimitably vivacious Scherzi into gesture; except perhaps that the best wine has, in this case, been set on first, and the ethereal gesture of sonata or symphony (when appreciated) is, the lecturer thought, superior to the visible gesture of the most irreproachable set of human arms and legs. Every one will have noticed, he continued, that in emphatic speech gesture and tone of voice are frequently used to reinforce each other. He pointed out that there are two kinds of expressive gestures which may be styled *indicative* and *illustrative*. Thus a child will indicate the magnitude of its love by extending its arms, measuring out its emotion by the yard. Similarly an orchestral conductor instinctively spreads his arms for a broad, generous tone, and brings them together when he mutely entreates unimaginative performers for a *diminuendo*. A primitive orator will emphasise each accent with a pump-handle movement of the arm. These are all *indicative* gestures, which, as a moment's thought will reveal, are intimately analogous to rhythmic and dynamic devices of music. *Illustrative* gestures are familiar to every one. They are often used with quite comic as well as graphic effect. They are useful in ordinary speech and suggestive on the stage. Their strict counterpart in music is to be found in the illustrative sounds which are so frequently used by the great masters for suggestive purposes, often in the course of serious works—such as imitations of birds' songs, typical animal noises, spinning wheels and the like. But it may escape notice that there is a subtler illustrative music possible, which suggests not natural sounds but natural sights. As in action one may illustrate a journey upstairs by upward gesture, and perhaps, to go further, suggest a spiral staircase by an upward circular movement of the hand; so, since music can to some extent suggest both shape and direction, it is possible (as the lecturer showed at the pianoforte) to illustrate ascent of a ladder by steps, or even of a spiral staircase by sinuous scale-passages, though this illustration had perhaps more suggestive charm than exactitude.

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Music's relation with the still arts was next examined. No one can doubt its picturesque, statuesque, architectural qualities. The lecturer deplored that there is not some authoritative treatise on so great a subject.

He first asked his hearers to remember that pictures and plastic arts were not concerned with materials and objects, but with the *appearances* of materials and objects to the eye. He reminded them of the conclusions arrived at in the first lecture as to the analogies of light and sound (see February issue, p. 99), and then led them a step further by pointing out that the four common properties or attributes of light and sound as artistic *media* are not by any means on equal terms. That which for want of a better term was called *Pitch*, is the distinctive and all-important attribute in both cases. *Intensity*, *Location*, and *Duration*—i.e., their strong or weak, near or far, long or short—are held in common with all else in the world. These three, of course, are essential, as Space and Time themselves are essential; they all may be matters of life and death to mortal man, to whom light or sound can be overpoweringly near, or violently strong, even to the point of annihilation. But the unique phenomena which we speak of as colours in light and harmonies in sound, and the unique perception of them through human senses—*Colour seen* and *Harmony heard*, these, said the lecturer, are comparable with nothing in the whole universe (as far as we can perceive), except with each other. Pictures and music design to present colour and harmony in like ways, and the analogy is as far-reaching as it is delicate.

To define this analogy, the lecturer desired the audience to imagine a picture of the simplest kind before them which had a maximum of colour-appeal and a minimum of any detail that could suggest objects and awaken association of ideas. Imagine, he said, a plain sunset over the sea, or a moonrise over a lake, with no design of line discernible, no church, no cedar tree, or grave-stone in the foreground. Let there be variety of light and shade; there may perhaps be vague shapes and forms in the clouds that add delight; but the interest of detail should be reduced to a minimum, that of colour raised to a maximum. Now let a full chord on a perfect orchestra be imagined. It should be *pianissimo* for the sake of the analogy, since the mere physical nearness and excitation of a *fortissimo* chord is apt to absorb the hearer's powers and disturb contemplation. It should be a rich chord of many notes, but distant as the landscape, and euphonious, and altogether as bearable. Link these two, sunset picture and orchestral chord, in the mind. There is detail of colour harmoniously blended in both, but in the picture no diverting detail of line, in the chord no charm of melodic rise or fall. Both are motionless, and the observing eye and ear must remain still too. To put both on precisely equal terms, let them present themselves to eye and ear respectively for exactly two minutes. Both eye and ear may deliberately vary the impression during that time by directing their attention first to one point, then to another. Here it may be seen that the absolute analogue to a picture is not a contemplative movement, but a sustained chord, that may be full, as is the picture, of recognizable varieties of colour—muted strings here, a plaintive oboe there, an insistent horn elsewhere—to which the mind can direct the ear's detailed attention. The power of the ear to detect, analyse and separately contemplate component parts of a chord is still very limited. A large number of people seem colour-deaf. But, the lecturer pointed out, in this connection Debussy's orchestral methods in his cloud and sea-pieces are highly significant. He may be a historic figure like Monteverdi, in that he is revealing to musicians new possibilities of a chord, that is of the merest monosyllable in our mighty language.

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The still arts have, however, their great compensation in their own direction. The arts of the eye, it will be noticed, use *space* much as the arts of the ear use *time*. The irrevocable nature of time to human creatures gives a peculiar urgency to music, as indeed to any utterance in which duration has a designedly conspicuous part. There is no turning back and no exact knowledge of what is ahead, only

a relentless moving forward; and the exercise of memory and anticipation are required. But in the still arts there is a contemplative leisure unknown to aural arts. This is due to the power of the eye to gaze to and fro, backward as well as forward in space. There is obviously no moving backward in time, except by the exercise of the faculty of memory. Just as the musician leaps into a splendid activity of rhythm and intensity which a painter can only simulate or faintly suggest, so on the other hand the painter can rise in his art to a leisurely stillness of contemplation which the former can only simulate, except by the held-chord process imagined above. Yet both music and painting can, after all, suggest both stillness and movement; and the fact that music can depict stillness at all, even in its limited way, immensely increases its power to be picturesque. From a still chord, melodious forms may arise in comparative stillness, and, starting from this point, the whole field of vital harmonic, dynamic and rhythmic utterance is before us. If any lover of music desires to attain complete appreciation of the art at its full rush of arduous activity, let him study chords in stillness. Chord perception gives the true mastery to the ear—not the study of harmony in a book, but the true relating of living chords to each other by the ear. The lecturer proceeded to show at the pianoforte how music moved away from the other arts most of all in its power of harmonic device. He pointed out that in the mysterious interest man finds in the perception of varied harmony in light and harmony in sound, the *ear* and *music* have so utterly outstripped the *eye* and *painting* as practically to have a whole field of activity to themselves.

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Dr. Davies, in summing up, hoped he had made it clear that music has profound relations with the still arts, which by analogy could be helpful to the appreciation of both, and which are destined to become more significant as the art progresses; that music at present explores a limitless field of harmonic enterprise alone; that yet the profoundest analogy of all between the arts of sight and sound lay in this very field; that they diverge the widest in methods, in that music is apt to express action and the still arts are apt to express contemplation, but that even these characteristics are to some extent shared by them.

The appeal of line to the eye and melodic line to the ear, together with the common appeal by *repetition*, form the chief links between music and architecture, and justify to some extent the definition of certain stately symphonic movements as cathedrals in sound. A church spire and the pointed arch are symbols in still art of aspiration; and in this connection the interesting and subtle analogies between upward line and upward gesture, upward vocal inflection and upward melodic design should be noted.

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This confusion is notorious in the sung-drama. In the attempt to compromise two splendid arts, speech loses its dramatic veracity in order that it may become song; and in so far as that dramatic veracity is restored, it loses its splendour as song. And, after all, what is gained by the convention of opera? Why this laborious superimposition? When many arts are combined they can inevitably only have their fraction of the intelligent man's *unit* of attention. Is it a perceiving humanity that desires to combine all in one gargantuan art-feast? Are these 'feasts of reason and flows of soul' a stupendous success? The lecturer admitted that to him they bore a dark resemblance to the overloaded dinner-table; and they certainly violate one art in a laudable attempt to extend the resources of another. The prophets of opera prophesy falsely and at present the people seemed to love to have it so. To Dr. Davies, all seems to point to a new kind of music-drama which will quite naturally use voices—perhaps somewhat as a Greek chorus—as well as a full orchestra, *off* the stage, except when singing on the stage forms a consistent dramatic factor. He said that he knew no more splendid advocate of the abandonment of operatic convention than Wagner himself. The Preislid and Siegfried's Forging Song alone, by their musical inspiration and fine veracity to the drama, should make it clear how desirable is the unbroken dramatic consistency which they chance to possess to so high a degree. The music-drama that will supersede grand opera will never ignore so essential a point and will work as strenuously, perhaps as long, but certainly not as fruitlessly as grand opera has worked (and not, as it were, down a *cul de sac*) at the clearly possible union between fine music and fine drama, between the arts of sight and sound, arts which may be brought to bear so vitally upon each other, to the elucidation of both. If all this be true, then the sung drama, with its attendant contortions and unnatural ways, must ultimately cease to violate drama and handicap music. Hero and heroine will no longer scream high notes into each other's faces when making love; the *dramatis persone* in general will no longer eat singing, order milk-punch in song, make love and quarrel singing, die at great length elaborately singing. He ventured to predict that the best lovers of music and drama will most insist that these absurd abuses of two splendid arts have out-stayed their welcome by many years and should be relegated to their appropriate sphere—comic opera, or to that form of opera in which the actors are not human beings but symbolic creatures or visitants from some other planet who may presumably do what they like. It may be advocated that in such an ideally conceived work as Wagner's 'Ring,' this is the case; that the players are not real but symbolic, and that their unreal behaviour in perpetual song is therefore immaterial. It may even be contended that since song is idealized speech and Wotan an idealized human, nothing could be more fitting than that he should perpetually pace the stage singing. This seems plausible, and it is doubtless true that the further we move from known reality, the less incongruous any unreality will seem. But are not the characters in the 'Ring' real? That they are must surely be admitted, even by their best admirers. Their sentiments are real; their actions are real (if they act well); moreover, the music they sing is real. Nowhere, it would seem, is reality more urgent than in the presentation of the ideal. When Art ceases to be in the highest sense real, we are estranged. This brings the mind back to the common distinction between Art and Nature, which was deprecated at the outset of these inquiries. It is a convenient but misleading division. The true opposite of natural is

unnatural, not *artificial*. In the same way, the true opposite of real is *unreal*, not *ideal*. In that the sung drama is ideal, it is good; in that it is unreal, it is doomed. It will be slow to go, for it has proved and still proves an attractive, sumptuous, costly form of folly. If there are two ways in any art, and one is manifestly above the other—in veracity, in simplicity, in fitness, in mental enlightenment, in any of the qualities which men agree to think desirable, then it is hard to doubt that the way of artistic progress will lie in the preference of the better style.

Music in relation not only to other arts but to life itself, cannot in the end fall short of the great task of linking up the real in this good life with the highest ideal within the scope of its expression and imagination. The *Real* which is here, and now, may be very imperfect. The *Ideal* may be there, far remote, and splendidly perfect. Yet both are natural; and there is a road from one to the other with which all men, especially artists, are very much concerned.

ITALIAN SINGING TEACHING.

In the *Lombardia*, a Milanese newspaper, recently, two articles appeared, signed 'R. C.' (Romeo Carugati), of which sundry remarks and statements must be of interest to singers, and teachers of singers especially. Mr. Carugati's experiences and deductions are certainly amusing and deplorable, and not a little instructive. He sheds a lurid light on the conditions of voice-training prevailing, to an extent at any rate, at Milan, and the note of warning he sounds should not be left unheeded. The principal title of his articles is: 'The Market of Voices,' and some of the sub-titles are significant: 'The destroyers of the uvula,' 'Metodi eccentrici d'insegnamento,' 'Il mercato (market) in decadenza,' 'The influx of foreigners,' 'Managers and economy.' 'We have voices in Italy,' begins the writer—'our language itself is music, but we lack lyrical artists owing to the facility of singing and the little studying singers do. Foreigners setting out for a career on the stage submit to a proper vocal and histrionic education. Their voices are not always excellent, but they make up for it by understanding how to represent character.' As examples are quoted, with terse criticism, Manuel, Renaud and Van Dyck. Those who knew these artists in their prime may differ as to Mr. Carugati's valuation of their voices, while agreeing that they are excellent actors. But in Germany and in this country Mr. Charles Manners's frequent utterances on the subject will be remembered: the complaint is general and very strong that most singers have to be accepted by managers with very deficient training either as to voice or in acting by sheer necessity. But as a rule they are a good deal more sober in their hopes than the Italians, of whom the writer says that many, believing they have gold in their throats, count upon achieving success in the following manner: 'six months study, début at a principal or a provincial theatre, recognition by Press and public, fame in the second season, £2,000 in the second year in America.' Mr. Carugati is quite right when he remarks that modern composers require singers of great ability, else they spoil their voices by high notes, tonal acrobatics or intentional hardness of tone. That the singer who has acquired thoroughly the method of the *bel canto* is best fitted for modern music is the opinion of many excellent judges, including Wagner himself, and such prominent conductors as Weingartner and the late Mr. Zumpe. Mr. Carugati writes: 'Formerly a tenor was a tenor and a soprano a soprano, and we had contraltos. Nowadays a tenor is a light tenor, or a lyrical or a forced lyrical tenor, or a dramatic tenor, and the sopranos specialize likewise. The dramatic soprano of the old repertoire is scarce, and we have but one contralto. The old, robust voices, capable of resistance and all-powerful are no more, and the study of the *bel canto*, the Italian *bel canto*, does not exist any more. Exceptions are very rare. And why is this so? Because the intensity of life in our days fosters the desire for rapid enjoyment, for creature-comforts, and the exploitation of human stupidity is the best means to acquire riches. Thus a set of teachers have sprung up who give themselves diplomas and have a supply of very great confidence in their own vocal success. They work and shout about tone with extraordinary fuss and transform in

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In the *Lombardia*, a Milanese newspaper, recently, two articles appeared, signed 'R. C.' (Romeo Carugati), of which sundry remarks and statements must be of interest to singers, and teachers of singers especially. Mr. Carugati's experiences and deductions are certainly amusing and deplorable, and not a little instructive. He sheds a lurid light on the conditions of voice-training prevailing, to an extent at any rate, at Milan, and the note of warning he sounds should not be left unheeded. The principal title of his articles is: 'The Market of Voices,' and some of the sub-titles are significant: 'The destroyers of the uvula,' 'Metodi eccentrici d'insegnamento,' 'Il mercato (market) in decadenza,' 'The influx of foreigners,' 'Managers and economy.' 'We have voices in Italy,' begins the writer—'our language itself is music, but we lack lyrical artists owing to the facility of singing and the little studying singers do. Foreigners setting out for a career on the stage submit to a proper vocal and histrionic education. Their voices are not always excellent, but they make up for it by understanding how to represent character.' As examples are quoted, with terse criticism, Manuel, Renaud and Van Dyck. Those who knew these artists in their prime may differ as to Mr. Carugati's valuation of their voices, while agreeing that they are excellent actors. But in Germany and in this country Mr. Charles Manners's frequent utterances on the subject will be remembered: the complaint is general and very strong that most singers have to be accepted by managers with very deficient training either as to voice or in acting by sheer necessity. But as a rule they are a good deal more sober in their hopes than the Italians, of whom the writer says that many, believing they have gold in their throats, count upon achieving success in the following manner: 'six months study, début at a principal or a provincial theatre, recognition by Press and public, fame in the second season, £2,000 in the second year in America.' Mr. Carugati is quite right when he remarks that modern composers require singers of great ability, else they spoil their voices by high notes, tonal acrobatics or intentional hardness of tone. That the singer who has acquired thoroughly the method of the *bel canto* is best fitted for modern music is the opinion of many excellent judges, including Wagner himself, and such prominent conductors as Weingartner and the late Mr. Zumpe. Mr. Carugati writes: 'Formerly a tenor was a tenor and a soprano a soprano, and we had contraltos. Nowadays a tenor is a light tenor, or a lyrical or a forced lyrical tenor, or a dramatic tenor, and the sopranos specialize likewise. The dramatic soprano of the old repertoire is scarce, and we have but one contralto. The old, robust voices, capable of resistance and all-powerful are no more, and the study of the *bel canto*, the Italian *bel canto*, does not exist any more. Exceptions are very rare. And why is this so? Because the intensity of life in our days fosters the desire for rapid enjoyment, for creature-comforts, and the exploitation of human stupidity is the best means to acquire riches. Thus a set of teachers have sprung up who give themselves diplomas and have a supply of very great confidence in their own vocal success. They work and shout about tone with extraordinary fuss and transform in

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At the close of the performance on March 12, Lord Dunedin, appearing on the stage, presented Herr Balling with a silver laurel wreath, and read a letter of appreciation from the subscribers. He also presented Herr Denhof with a silver rose bowl bearing the following inscription:—'To Herr Ernst Denhof, in commemoration of the artistic success of the first production in the British Islands out of London of Wagner's "Ring," given at the King's Theatre, Edinburgh, February 28 to March 12, 1910.'

THE BACH CHOIR.

This organization, assisted by a contingent of singers from Oxford, gave a performance of Bach's B minor Mass at the Queen's Hall on March 15. The Bach Choir has given many performances of this colossal work, but familiarity does not count for much in lessening its difficulties. The special qualities of the interpretation on this occasion were refinement and general restraint, although from this quality we must except the 'Gloria' and 'Et resurrexit,' in which an effort at vitality resulted in effects not wholly musical. The solos were sung by Madame Gleeson-White, Madame Ada Crossley, Mr. Gervase Elwes and Mr. McInnes, all of whom are capable Bach singers. But not even their art could conceal the fact that the solo music is inferior in value to the splendid choruses. A feature in the accompaniment of the solos was the skilful 'filling-in' from the figured bass by Sir Walter Parratt on the pianoforte. The band was highly efficient, and the instrumental obbligati were beautifully played by Mr. C. J. Jacobs (violin), Mr. Henri de Bussche and Mr. E. Davies (oboi d'amore), Mr. H. Warner Hollis (flute), and Mr. T. R. Busby (horn). Dr. H. P. Allen conducted with his customary alertness and vigour.

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NEW SYMPHONY ORCHESTRA.

Her Majesty the Queen was present at the concert given by this Orchestra under Mr. Landon Ronald on February 24, and listened to a programme that represented three phases of modern music at their best. The conductor infused his usual dash and brilliance into his reading of Strauss's 'Don Juan,' but the players did not respond with absolute precision. Debussy's 'L'après-midi d'un faune' was then played with the proper delicacy and languor. The chief attraction, however, was Elgar's Symphony, of which Mr. Ronald's individual interpretation had already been heard with pleasure more than once. On this occasion the composer was an interested listener. The only remaining numbers on the programme consisted of songs contributed by Madame Nina Menzies.

Mr. Landon Ronald and his Orchestra submitted themselves on March 17, at Queen's Hall, to a severe test—in many respects the severest they have undergone—by performing Beethoven's C minor Symphony. The interpretation was a fine one, and it added to Mr. Ronald's numerous laurels. Novelty was imparted to the programme by the overture to Mr. S. Coleridge-Taylor's opera 'Thelma.' This was rugged, virile music, highly characteristic of the composer in its rhythms, and effectively scored. Tchaikovsky's B flat minor Pianoforte concerto was played with excellent facility by Miss Augusta Cottlow, and Mr. Edmund Burke sang 'Wotan's Abschied' from 'Die Walküre.' It will be seen that in accordance with the usual plan of these concerts the programme was commendably short.

QUEEN'S HALL SYMPHONY CONCERTS.

The first of the three extra Symphony Concerts given on March 12 was almost entirely devoted to Beethoven, whose three 'Leonora' overtures and C minor Symphony were heard. Though not without historical interest, the performance of the three overtures in succession undoubtedly produces a certain feeling of monotony. The soloist of the concert, Herr Moriz Rosenthal, played the 'Emperor' concerto technically brilliantly, but with what appeared to be a disregard of the symphonic structure of the music. His supreme virtuosity was however displayed to the greatest advantage in Brahms's enormously difficult Variations on a theme of Paganini. As an encore, Herr Rosenthal played most gracefully his arrangement in thirds of Chopin's Valse in D flat, a most remarkable acrobatic feat. Mr. Henry J. Wood conducted.

MILTON'S 'COMUS.'

Two excellent stage performances of Milton's Masque, 'Comus,' were given at Caxton Hall on March 8 and 9, for the benefit of the Organists' Benevolent League and Our Dumb Friends' League. The most notable feature was the incidental music employed. It consisted of the music composed by Henry Lawes expressly for the Masque, with the addition of appropriate instrumental pieces by his contemporaries, as selected and arranged by Sir Frederick Bridge for the Milton Tercentenary in 1908. The music was admirably performed by a small string band and by efficient solo and choral vocalists. Mr. Henry Bird conducted at the

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NEW SYMPHONY ORCHESTRA.

Her Majesty the Queen was present at the concert given by this Orchestra under Mr. Landon Ronald on February 24, and listened to a programme that represented three phases of modern music at their best. The conductor infused his usual dash and brilliance into his reading of Strauss's 'Don Juan,' but the players did not respond with absolute precision. Debussy's 'L'après-midi d'un faune' was then played with the proper delicacy and languor. The chief attraction, however, was Elgar's Symphony, of which Mr. Ronald's individual interpretation had already been heard with pleasure more than once. On this occasion the composer was an interested listener. The only remaining numbers on the programme consisted of songs contributed by Madame Nina Menzies.

Mr. Landon Ronald and his Orchestra submitted themselves on March 17, at Queen's Hall, to a severe test—in many respects the severest they have undergone—by performing Beethoven's C minor Symphony. The interpretation was a fine one, and it added to Mr. Ronald's numerous laurels. Novelty was imparted to the programme by the overture to Mr. S. Coleridge-Taylor's opera 'Thelma.' This was rugged, virile music, highly characteristic of the composer in its rhythms, and effectively scored. Tchaikovsky's B flat minor Pianoforte concerto was played with excellent facility by Miss Augusta Cottlow, and Mr. Edmund Burke sang 'Wotan's Abschied' from 'Die Walküre.' It will be seen that in accordance with the usual plan of these concerts the programme was commendably short.

QUEEN'S HALL SYMPHONY CONCERTS.

The first of the three extra Symphony Concerts given on March 12 was almost entirely devoted to Beethoven, whose three 'Leonora' overtures and C minor Symphony were heard. Though not without historical interest, the performance of the three overtures in succession undoubtedly produces a certain feeling of monotony. The soloist of the concert, Herr Moriz Rosenthal, played the 'Emperor' concerto technically brilliantly, but with what appeared to be a disregard of the symphonic structure of the music. His supreme virtuosity was however displayed to the greatest advantage in Brahms's enormously difficult Variations on a theme of Paganini. As an encore, Herr Rosenthal played most gracefully his arrangement in thirds of Chopin's Valse in D flat, a most remarkable acrobatic feat. Mr. Henry J. Wood conducted.

MILTON'S 'COMUS.'

Two excellent stage performances of Milton's Masque, 'Comus,' were given at Caxton Hall on March 8 and 9, for the benefit of the Organists' Benevolent League and Our Dumb Friends' League. The most notable feature was the incidental music employed. It consisted of the music composed by Henry Lawes expressly for the Masque, with the addition of appropriate instrumental pieces by his contemporaries, as selected and arranged by Sir Frederick Bridge for the Milton Tercentenary in 1908. The music was admirably performed by a small string band and by efficient solo and choral vocalists. Mr. Henry Bird conducted at the

first performance and Sir Frederick Bridge at the second. The chief honours for acting and singing were carried off by Miss Beatrice Spencer as the Lady and Mr. Gordon Cleather as the Attendant Spirit. Miss Spencer gave a portrayal of intensely dramatic nature; Mr. Cleather bore himself with dignity and made the best use of a fine voice. Mr. Frank Stevens impersonated Comus to the life. The parts of the Brothers were taken with ability by Mr. Alex Payne and Mr. Cecil Blount, and that of Sabrina by Miss Ethel Henry Bird, who also performed the duties of Mistress of the Songs. The dances, arranged by Miss Cowper Coles, were well conceived and gracefully executed. Miss Jean C. Archer was Mistress of the Wardrobe, Mr. Gerald Lahee Director of the Stage and Mr. Frank Stevens Master of the Masque. Crowded and appreciative audiences attended both performances. The success of the venture suggests that Masques and similar works offer a field of enterprise, hitherto somewhat neglected, for amateur societies and the givers of occasional entertainments.

'THE DREAM OF GERONTIUS'

AT TUNBRIDGE WELLS AND PORTSMOUTH.

The Vocal Association gave its fortieth annual oratorio concert in the Great Hall, Tunbridge Wells, on Thursday, March 10, before a crowded audience. The principal work performed was Elgar's 'Dream of Gerontius,' which was preceded by Mendelssohn's 'When Israel out of Egypt came.' The Association gave the first performance of the former work in this part of the country over three years ago, and has produced four works by Sir Edward Elgar during the past four years, also for the first time in the South of England. In this the Society deserves the heartiest commendation for its enterprise, and all concerned are to be congratulated on its most recent success. The choir and orchestra numbered about 200 performers. The solo parts were admirably sung by Miss Mildred Jones, Mr. Alfred Heather and Mr. William Higley. The orchestra, composed chiefly of members of the Queen's Hall and London Symphony Orchestras, under the leadership of Mr. W. A. Easton, deserve praise for their excellent playing of the accompaniments. The choir had been most carefully rehearsed under the able conductor, Mr. W. W. Starmer, who had also imbued them with the enthusiasm and understanding necessary for the proper artistic interpretation of the work. The performance aroused the greatest interest, and some of the audience came a distance of more than thirty miles.

A highly effective performance of Elgar's oratorio was given by the Philharmonic Society in the Town Hall, Portsmouth, on March 10. The choir, under the zealous training and conductorship of Mr. Hugh Burry, entered fully into the devotional spirit of the work, their singing of 'Praise to the Holiest' being extremely fine, while they realized very ably the dramatic effect of the Demons' Chorus. Miss Carmen Hill sang the part of the Angel with great charm, and Mr. Albert Archdeacon gave a sympathetic rendering of the Angel of the Agony, while it need hardly be said that Mr. Gervase Elwes sang the title-part with superlative skill. A complete orchestra, led by Mr. Stanley Blagrove, gave full effect to the beautiful instrumentation.

The British and Foreign Musicians' Society held their eighty-eighth annual meeting recently, when the annual report stated that the Society has had a heavy expenditure on account of sickness, deaths, and old age, thirty-five members having been on the sick fund during the year and received £229. Thirteen old-age pensioners received £274, and £100 was spent in death payments, while six widows and two orphans are in receipt of annual incomes from the Special Fund. The Society was founded in 1822, and it is not generally known that its membership consists entirely of orchestral players. It has long been considered that the title of the Society does not sufficiently explain its objects, and it was resolved that the title should in future be changed to that of 'The Professional Musicians' Sick and Pension Society.'

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A number of short pieces and extracts were given by the students of this institution at two dramatic and operatic performances on March 17 and 18. The features of musical interest were a scene from 'Lohengrin' and the operetta 'Trial by Jury.' Miss Margaret Ismay as Elsa, Miss Louie James as Ortrud, and Mr. William J. Samuell as Telramund, sang and acted with excellent effect in the Wagner excerpt, and Miss Olive Turner as the Bride, Mr. Edward E. Butcher as the Defendant, and Mr. Henry Sanders as the Judge, entered into the spirit of Sullivan's work. The five dramatic productions were supervised by Mr. Richard Temple, and Mr. Edgardo Lèvi was responsible for the operatic pieces.

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The annual visit of the Oxford House Musical and Dramatic Association choir and orchestra to Queen's Hall took place on March 8, and again revealed enterprise and achievement that few West-end musical bodies can match. Under the inspiring direction of Mr. Cuthbert Kelly, they gave a performance of Brahms's 'Song of Destiny' that was distinguished by its insight into the spirit and meaning of

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A concert of chamber music in aid of the Scholarship Fund of the London Academy of Music was given at the Hampstead Conservatoire on March 10, when a special feature of interest was the production of a Quintet for pianoforte, two violins, viola and violoncello in F (Op. 39), by Hugo Kaun, which, although published some years since, had not previously been performed. It is modern in form without being ultra-modern, and possesses considerable melodic interest. It was admirably played by the Misses Maude Dixon, Gertrude Gregory, Bertha Tressler and Harriett Boatwright, and Mr. Charles Hambourg. Beethoven's Trio in C minor (Op. 1, No. 3) was also played by the Misses Ivy Parkin and Gladys Hayes, and Mr. Charles Hambourg. Between the two concerted pieces Mr. Charles Fry recited with customary effect 'The Bells,' with Stanley Hawley's music, of which Miss Maude Dixon was an able exponent, and as an encore Mr. Fry gave 'The story of a faithful soul,' with the same composer's music. The distribution of medals and certificates to the successful students of the Academy at the Christmas examinations was made on March 3 by Lady Beachcroft.

The first of two concerts arranged by Miss Grace Sunderland and Mr. Frank Thistleton took place at Steinway Hall on March 15. As usual a highly interesting programme was provided, which included Dr. Arne's Sonata in A major for two violins, violoncello, double-bass and pianoforte. Two other English composers, John Dowland and William Corliffe, were represented in the songs sung by Mr. George Bowden. Works by Corelli, Bach (two 'Ausgewählte Arien' for voice with violin obbligato), Handel and Mozart completed the programme. The instruments upon which the chamber music was played included violins by Nicola Gagliano (dated 1740) and Lorenzo Storioli (dated 1753), a violoncello by Giovanni Grancino (dated 1710), and double basses by Giovanni Battista del Pian (dated 1826) and Carlo Giuseppe Testori (1690); the last-mentioned instrument was that of Bottesini. The second concert will take place on April 14.

PIANOFORTE RECITALS.

On February 22 (the hundredth anniversary of Chopin's birth) M. Leopold Godowsky gave a recital at Queen's Hall. The programme, which consisted entirely of works by Chopin, included the two Sonatas in B flat minor (Op. 35) and in B minor (Op. 58), the Fantaisie in F minor, the F sharp minor Polonaise (Op. 44), and various other pieces. Throughout the recital M. Godowsky showed himself in full possession of his famous technical powers, and from this point of view his renderings of the Scherzo in B minor (Op. 20, 'Le banquet infernal') and the Polonaise (Op. 44) were nothing short of sensational. Where other qualities such as sympathy, charm, intimacy, and warmth of feeling were required, the pianist was less successful, and admirable as his playing was technically, M. Godowsky did not present so clearly the romantic aspect of Chopin's genius.

The name of Chopin also figured largely in the programme of Mr. Richard Buhlig, who on the same evening gave his third recital at the Æolian Hall. Though he gave good interpretations of the Funeral March Sonata and the Barcarolle, he realised the beauties of Beethoven's Sonatas Op. 109 and 57 still more completely, and his playing of the last movement of the Sonata Appassionata was an entirely convincing artistic achievement.

On Monday afternoon, February 28, Miss Johanne Stockmarr gave a recital 'under the immediate patronage of H.M. Queen Alexandra,' at Æolian Hall. The programme included, in addition to Schubert's Fantaisie, Op. 15 and Schumann's immensely difficult Toccat, some interesting pieces by Brahms, Dohnányi (Rhapsody) and Debussy. Miss Stockmarr played throughout with genuine musicianly understanding, and displayed great technical ability in Liszt's Etude 'Feux follets.'

At Æolian Hall, on March 1, Mr. Louis Edger brought forward a programme that included Schumann's 'Carnaval' (Op. 9) and a Chopin group. Bechstein Hall was the scene of Mr. Frederick Lamond's recital on March 2, and of two recitals given by Miss Katherine Goodson on March 2 and 11. Choosing familiar music for the greater part of her programme, Miss Goodson upheld her reputation as one of the foremost of lady pianists. At Æolian Hall, Miss Augusta Cottlow gave a second display of her ability,

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A concert of chamber music in aid of the Scholarship Fund of the London Academy of Music was given at the Hampstead Conservatoire on March 10, when a special feature of interest was the production of a Quintet for pianoforte, two violins, viola and violoncello in F (Op. 39), by Hugo Kaun, which, although published some years since, had not previously been performed. It is modern in form without being ultra-modern, and possesses considerable melodic interest. It was admirably played by the Misses Maude Dixon, Gertrude Gregory, Bertha Tressler and Harriett Boatwright, and Mr. Charles Hambourg. Beethoven's Trio in C minor (Op. 1, No. 3) was also played by the Misses Ivy Parkin and Gladys Hayes, and Mr. Charles Hambourg. Between the two concerted pieces Mr. Charles Fry recited with customary effect 'The Bells,' with Stanley Hawley's music, of which Miss Maude Dixon was an able exponent, and as an encore Mr. Fry gave 'The story of a faithful soul,' with the same composer's music. The distribution of medals and certificates to the successful students of the Academy at the Christmas examinations was made on March 3 by Lady Beachcroft.

The first of two concerts arranged by Miss Grace Sunderland and Mr. Frank Thistleton took place at Steinway Hall on March 15. As usual a highly interesting programme was provided, which included Dr. Arne's Sonata in A major for two violins, violoncello, double-bass and pianoforte. Two other English composers, John Dowland and William Corliffe, were represented in the songs sung by Mr. George Bowden. Works by Corelli, Bach (two 'Ausgewählte Arien' for voice with violin obbligato), Handel and Mozart completed the programme. The instruments upon which the chamber music was played included violins by Nicola Gagliano (dated 1740) and Lorenzo Storioli (dated 1753), a violoncello by Giovanni Grancino (dated 1710), and double basses by Giovanni Battista del Pian (dated 1826) and Carlo Giuseppe Testori (1690); the last-mentioned instrument was that of Bottesini. The second concert will take place on April 14.

PIANOFORTE RECITALS.

On February 22 (the hundredth anniversary of Chopin's birth) M. Leopold Godowsky gave a recital at Queen's Hall. The programme, which consisted entirely of works by Chopin, included the two Sonatas in B flat minor (Op. 35) and in B minor (Op. 58), the Fantaisie in F minor, the F sharp minor Polonaise (Op. 44), and various other pieces. Throughout the recital M. Godowsky showed himself in full possession of his famous technical powers, and from this point of view his renderings of the Scherzo in B minor (Op. 20, 'Le banquet infernal') and the Polonaise (Op. 44) were nothing short of sensational. Where other qualities such as sympathy, charm, intimacy, and warmth of feeling were required, the pianist was less successful, and admirable as his playing was technically, M. Godowsky did not present so clearly the romantic aspect of Chopin's genius.

The name of Chopin also figured largely in the programme of Mr. Richard Buhlig, who on the same evening gave his third recital at the Æolian Hall. Though he gave good interpretations of the Funeral March Sonata and the Barcarolle, he realised the beauties of Beethoven's Sonatas Op. 109 and 57 still more completely, and his playing of the last movement of the Sonata Appassionata was an entirely convincing artistic achievement.

On Monday afternoon, February 28, Miss Johanne Stockmarr gave a recital 'under the immediate patronage of H.M. Queen Alexandra,' at Æolian Hall. The programme included, in addition to Schubert's Fantasia, Op. 15 and Schumann's immensely difficult Toccat, some interesting pieces by Brahms, Dohnányi (Rhapsody) and Debussy. Miss Stockmarr played throughout with genuine musicianly understanding, and displayed great technical ability in Liszt's Etude 'Feux follets.'

At Æolian Hall, on March 1, Mr. Louis Edger brought forward a programme that included Schumann's 'Carnaval' (Op. 9) and a Chopin group. Bechstein Hall was the scene of Mr. Frederick Lamond's recital on March 2, and of two recitals given by Miss Katherine Goodson on March 2 and 11. Choosing familiar music for the greater part of her programme, Miss Goodson upheld her reputation as one of the foremost of lady pianists. At Æolian Hall, Miss Augusta Cottlow gave a second display of her ability,

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The feature of Miss Polyxena Fletcher's playing at Queen's Hall on March 4 was its restraint, a quality which was specially welcome in Bach's fifth 'Brandenburg' Concerto for pianoforte, flute, violin and orchestra. Mr. A. Fransella (flute), Mr. Maurice Sons (violin) and the Queen's Hall Orchestra, under Mr. Henry J. Wood, combined with Miss Fletcher to give an excellent performance. Beethoven's G major Concerto and Paderewski's 'Polish Fantasia' also received adequate treatment in the hands of the concert-giver.

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Miss Marguerite Melville-Liszewska made her first appearance in England, at Bechstein Hall, on March 10, and created a favourable impression with the refinement and sympathy of her style. On March 17, at Bechstein Hall, Miss Helena Lewyn made her first appearance in England with great success. Miss Edith Gunthorpe gave a Schumann programme at Æolian Hall on March 18, aided by Miss Marjorie Hayward (violinist) and Mr. Walton O'Donnell (violinist).

VOCAL RECITALS.

Mrs. George Swinton, who gave at the Bechstein Hall, on March 3, one of the most attractive vocal recitals of the winter season, has made great progress as an artist during the last year or two. She shows mastery over some beautiful resources of tone-colour, and her interpretations of music of various schools are distinguished by insight and are free from any taint of exaggeration. On this occasion Mrs. Swinton sang the whole twelve songs of Schumann's 'Liederkreis' cycle and 'Quatre mélodies' by Albeniz, which served as a capital foil to two charming songs, 'La Chêne' and 'La Sulamite,' by Liapounow. Purcell's 'Evening hymn,' and songs by Landon Ronald, Sir Hubert Parry, Roger Quilter and Hubert Bath were in the programme. Mr. Hamilton Harty accompanied.

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An interesting programme was selected by Miss Theodora Macalaster for her recital at Steinway Hall on March 9. At Æolian Hall on March 10, Madame Le Mar sang songs by Schubert and Wolf with her wonted sympathy and purity of style.

A native of New Zealand, Miss Mary Cooper, made an excellent impression with her singing at Bechstein Hall on March 14. Her programme covered a wide field, and her interpretations were equally successful in all the different styles. Her voice is a mezzo-soprano of pleasant quality.

A number of Irish songs were sung by Mr. Plunket Greene at Æolian Hall on March 17, with Sir Charles Stanford and Mr. Hamilton Harty as accompanists. The programme ranged from traditional airs to modern art-songs, and contained many that Mr. Greene's interpretations have made familiar.

OTHER RECITALS.

On March 2, Miss May Fussell gave a highly interesting violinello recital at Æolian Hall. She played a distinguished part in the performance of Brahms's Trio (Op. 114) for pianoforte, clarinet and violinello, and in a Sonata by

Hurlstone for violinello and pianoforte. The clarinettist was Mr. Charles Draper, and the pianist Miss Ada Thomas. Miss Hilda Foster sang.

A remarkable and gratifying success was achieved by Miss May Harrison at the two violin recitals which she gave at Queen's Hall on March 1 and 10. After an interval spent in study abroad, she returned with skill and power of expression so highly developed that she belongs now to the front rank of violinists. At her first concert she played Brahms's Concerto and at the second Max Bruch's 'Scottish Fantasia,' both with perfect mastery. The Queen's Hall Orchestra assisted, under Mr. Henry J. Wood's direction.

The programmes of the recitals given at Æolian Hall, on March 8 and 14, by Mr. Darbshire Jones (violinello) and Mr. Louis Edger (pianoforte) were of interest to the student, as they consisted of all the sonatas written by Beethoven and Brahms for these two instruments in combination. They carried out their formidable task with considerable success, and with promise that their joint efforts will in future be capable of excellent artistic results.

Miss Grace Thynne (violinist) introduced a new 'Suite de cinq morceaux en style ancien' at her concert on March 16 at Bechstein Hall, and proved herself a highly accomplished player. At this Hall, on the same day, the Misses Connie and Lucie van Hulst, performers on the violin and violinello respectively, gave a successful recital. A violin recital, with Brahms's Sonata in G major (Op. 78) as the chief feature, was given at Steinway Hall on March 19 by Mr. Rudolf Bauerkeller.

Suburban Concerts.

The West Ham Choral Society gave a successful concert in the Town Hall, Stratford, on February 19, when Sullivan's 'Golden Legend' was the principal feature in a programme which included Tchaikovsky's '1812' Overture, Elgar's 'Sea Pictures' and 'Pomp and Circumstance' March, No. 1. There was a full band and chorus led by Mr. G. H. Wilby, with Mr. F. Stanley Winter at the organ. The solo vocalists were Miss Mabel Manson, Madame Grace Day-Winter, Mr. Henry Turpenney and Mr. Charles Knowles. Mr. G. Day-Winter conducted.

On February 26 the Alexandra Palace Choral Society crowned their achievements with a magnificent performance of Bach's B minor Mass. Their acquaintance with the work was intimate, and by virtue of their fine technique it took effect in masterly execution. The broadest climaxes were always distinguished by good tone-quality. Mr. Allen Gill and his forces had clearly approached their task with great enthusiasm, and they received just reward in the presence and evident appreciation of a large audience. The soloists were Madame Gleeson-White, Miss Edith Clegg, Mr. Lloyd Chandos and Mr. Reginald Gooud. Mr. G. D. Cunningham was the organist.

The Fulham and District Choral Society gave a concert at the Fulham Town Hall on March 3, when Haydn's 'Creation' was performed. The solos were taken by Miss Kate Cherry, Mr. Charles Saunders and Mr. Herbert Tracey. The general improvement in the choir and orchestra gave evidence of the careful training received from the conductor, Mr. George Wilby.

A concert was given on March 5 at the Wesleyan Lecture Hall, High Street, Stoke Newington, by the Wesleyan Church Choir, augmented, when Bridge's 'Flag of England' was the principal feature of the programme. In this work the choir displayed good attack and expression, under the conductorship of Mr. R. H. Vennall Baker. The solo part was well sung by Miss Mabel Langford. Before the performance of the cantata, the words of the poem were recited by Miss G. Winch.

The Dulwich Philharmonic Society gave a performance of Coleridge-Taylor's 'Hiawatha' trilogy at the Crystal Palace on March 5. The singing of the choir, under the direction of the new conductor, Mr. James Brown, was on the whole exceedingly good, and the solo parts were ably sung by Madame Mary Conly, Mr. Cynlais Gibbs and Mr. Bertram Mills.

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A successful performance of Haydn's 'Creation' was given by the Harringay Glee and Choral Society and Orchestra, on March 12, in the Northern Polytechnic, Holloway Road. The soloists were Miss Jessie Wood, Mr. William Sheen and Mr. Percival Driver. The choir and orchestra, numbering over 120 performers, showed very careful training on the part of their conductor, Mr. Harry E. King, and the whole work was conspicuous for the variety of expression and good attack. Miss Annie Camm presided at the pianoforte.

The Chiswick and Gunnersbury Philharmonic Society gave a concert, on March 14, at the Chiswick Town Hall, when the chief features of the programme were Coleridge-Taylor's 'Hiawatha's Wedding-feast' and the 'Death of Minnehaha.' The singing of the choir was marked by good tone, clear enunciation and dramatic power. The orchestra, led by Mr. H. S. MacDermott, played remarkably well, and the performance reflected credit on the able conductor, Mr. David M. Davis. The solo vocalists were Miss Florence Holderness, Mr. Herbert Groves and Mr. Robin Overleigh.

MUSIC IN VIENNA.

(BY OUR SPECIAL CORRESPONDENT.)

Vienna, March 15, 1910.

After a somewhat protracted interval, Herr Siegfried Wagner has again appeared here to conduct a concert given for the benefit of the Deutsche Hilfsverein. The public is always pleased to pay homage to this artist, whose personality is getting more sympathetic, and his outward appearance, with the passing of time, more like that of his great father. In Siegfried Wagner's music, however, the family likeness is but slight. As one could see from the fragments of his operas which were performed, he goes his own way. With regard to orchestral works by Richard Wagner, which his son conducted, the adoption of some unusually slow tempi in the 'Faust' overture and the Prelude to the 'Meistersinger' produced a rather strange effect. Max Reger's 100th Psalm, for chorus, orchestra and organ, was the novelty of the third Gesellschaftsconcert. While the first half of this work, which is laid out on a large scale, made a good impression, the third part is so thickly scored and difficult to grasp that the reception accorded to the work as a whole was very mixed, in spite of the faultless performance given under the conductorship of Herr Schalk. The Philharmonic Orchestra has finished this season's cycle of symphony concerts, and has in addition given a charity concert devoted to works by Brahms, amongst them being the second Pianoforte concerto (excellently played by Mr. Frederic Lamond). A Philharmonic festival matinee, which among other celebrations was to have taken place on the occasion of the fiftieth anniversary of the foundation of the Philharmonic concerts, had to be postponed till April owing to the fact that the city was in mourning for the Viennese Burgomaster, Dr. Karl Lueger. At the Imperial Opera, Donizetti's 'Liebestrank' (L'elisir d'amore) has been revived with success. The public was pleased to have an opportunity of once again enjoying real singing and fresh melodic invention. The operas 'Stradella' and 'Mignon' have been given at the Volksoper with a new cast and a tasteful stage-setting.

RICHARD VON PERGER.

Het Residentie Orkest, the celebrated orchestra of The Hague, which was founded by the Professors of the Royal Conservatoire of Music at The Hague, will pay a first visit to London on the afternoon of April 6, at Queen's Hall. The orchestra, which will be conducted on this occasion by Dr. Henri Viotta, especially distinguished itself recently by its remarkable playing at the performances of 'Elektra' at The Hague.

A performance of Franco Leoni's cantata 'The gate of life,' was given by the choir of the Welsh Tabernacle, King's Cross, on February 24. The choir was well balanced and sang throughout with good expression and effect, reflecting credit on the conductor, Mr. David Richards, and there was a small professional orchestra. The solo vocalists were Miss Carrie Lanceley, Mr. John Roberts and Mr. Ivor Foster.

Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

BELFAST.

What is said to have been the first concert performance in Ireland of Saint-Saëns's opera 'Samson and Delilah,' was given on March 18 by the Philharmonic Society, under the conductorship of Dr. F. Koeller. The solo artists were Miss Bessie Weir (who at the last moment was kindly lent by Mr. Charles Manners to take the place of Madame Marie Brema, unfortunately absent by illness), Mr. John Harrison and Mr. Thorpe Bates. Miss Weir's part was sung so as to earn her the most enthusiastic applause, and the 'High-priest of Dagon' could not have found a more perfect exponent than in Mr. Bates.

There is scarcely enough choral work to give such ardent amateurs as the Society possess enough to sing, but what they had to do—full as it is of difficulties—was really well done. The orchestra, too, showed how careful Dr. Koeller's training had been: for an orchestra largely amateur, it is no slight feat to have performed as well as they did.

BIRMINGHAM.

The Birmingham Festival Choral Society secured an enormous success with their magnificent performance of Coleridge-Taylor's 'Hiawatha' cycle, given in the Town Hall on February 24 under Dr. Sinclair's ever-watchful conductorship. Indeed, the popularity of the work shows no diminution; on the contrary, although the cycle had only been given a few days previously by the Midland Musical Society before a crowded assembly, hundreds were not able to gain admission on the latter occasion. It is to be doubted if a more poignant and graphic rendering has ever been heard in Birmingham, at least so far as the choral portion of the work is concerned, and no loophole was left for criticism. The principals were Miss Esta D'Argo, Mr. Charles Saunders and Mr. Herbert Brown, who evidently inspired by the chorists seemed to put all their vitality and temperament into their task.

Coleridge-Taylor was strongly in evidence that week, for two days afterwards, on Saturday, February 26, the composer of 'Hiawatha' appeared at the Town Hall in person to conduct a concert given by the Birmingham Symphony Orchestra. He met with a most enthusiastic reception, and seemed to have accomplished wonders even with one rehearsal only, completely gaining the sympathy of the rank and file. The first part included several of his orchestral works—the Overture 'Hiawatha,' not heard here previously, the Intermezzo from the incidental music to Goethe's 'Faust,' as produced by Sir Herbert Tree, and the Suite 'Nero,' the latter already well-known to local audiences. The 'Nero' suite created the utmost enthusiasm, and the composer at the close was the recipient of quite an ovation. The Birmingham Madrigal Choir, conducted by Mr. Edwin Stephenson, the organist and master of the choir of the Birmingham Cathedral, supplied the vocal portion of the programme, their selections comprising a number of madrigals and part-songs by 16th century writers, and by Granville Bantock, Sweeting, Rogers and Pearsall. The singing throughout was artistic and refined, and characterized by admirable gradation of light and shade.

The last Harrison concert of the current series was given in the Town Hall on February 21, and was entirely orchestral, the executive being the London Symphony Orchestra, conducted by Arthur Nikisch, who gave a somewhat sensational reading of Beethoven's fifth Symphony in C minor. Marvellous as was the performance, one missed the classic solidity of a Richter in the interpretation. But really great was the sterling and moving rendering of Elgar's 'Enigma' Variations and Wagner's new 'Venusberg' music, for nothing could have surpassed them in richness of tone and phrasing. An interesting concert was given by Miss Dorothy Silk, a native of this city, a soprano gifted with an exceedingly pure voice, admirably trained in this country and lately under an eminent professor of singing at Vienna.

(Continued on page 250.)

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After a somewhat protracted interval, Herr Siegfried Wagner has again appeared here to conduct a concert given for the benefit of the Deutsche Hilfsverein. The public is always pleased to pay homage to this artist, whose personality is getting more sympathetic, and his outward appearance, with the passing of time, more like that of his great father. In Siegfried Wagner's music, however, the family likeness is but slight. As one could see from the fragments of his operas which were performed, he goes his own way. With regard to orchestral works by Richard Wagner, which his son conducted, the adoption of some unusually slow tempi in the 'Faust' overture and the Prelude to the 'Meistersinger' produced a rather strange effect. Max Reger's 100th Psalm, for chorus, orchestra and organ, was the novelty of the third Gesellschaftsconcert. While the first half of this work, which is laid out on a large scale, made a good impression, the third part is so thickly scored and difficult to grasp that the reception accorded to the work as a whole was very mixed, in spite of the faultless performance given under the conductorship of Herr Schalk. The Philharmonic Orchestra has finished this season's cycle of symphony concerts, and has in addition given a charity concert devoted to works by Brahms, amongst them being the second Pianoforte concerto (excellently played by Mr. Frederic Lamond). A Philharmonic festival matinee, which among other celebrations was to have taken place on the occasion of the fiftieth anniversary of the foundation of the Philharmonic concerts, had to be postponed till April owing to the fact that the city was in mourning for the Viennese Burgomaster, Dr. Karl Lueger. At the Imperial Opera, Donizetti's 'Liebestrank' (L'elisir d'amore) has been revived with success. The public was pleased to have an opportunity of once again enjoying real singing and fresh melodic invention. The operas 'Stradella' and 'Mignon' have been given at the Volksoper with a new cast and a tasteful stage-setting.

RICHARD VON PERGER.

Het Residentie Orkest, the celebrated orchestra of The Hague, which was founded by the Professors of the Royal Conservatoire of Music at The Hague, will pay a first visit to London on the afternoon of April 6, at Queen's Hall. The orchestra, which will be conducted on this occasion by Dr. Henri Viotta, especially distinguished itself recently by its remarkable playing at the performances of 'Elektra' at The Hague.

A performance of Franco Leoni's cantata 'The gate of life,' was given by the choir of the Welsh Tabernacle, King's Cross, on February 24. The choir was well balanced and sang throughout with good expression and effect, reflecting credit on the conductor, Mr. David Richards, and there was a small professional orchestra. The solo vocalists were Miss Carrie Lanceley, Mr. John Roberts and Mr. Ivor Foster.

Music in the Provinces.

(FROM OUR OWN CORRESPONDENTS.)

BELFAST.

What is said to have been the first concert performance in Ireland of Saint-Saëns's opera 'Samson and Delilah,' was given on March 18 by the Philharmonic Society, under the conductorship of Dr. F. Koeller. The solo artists were Miss Bessie Weir (who at the last moment was kindly lent by Mr. Charles Manners to take the place of Madame Marie Brema, unfortunately absent by illness), Mr. John Harrison and Mr. Thorpe Bates. Miss Weir's part was sung so as to earn her the most enthusiastic applause, and the 'High-priest of Dagon' could not have found a more perfect exponent than in Mr. Bates.

There is scarcely enough choral work to give such ardent amateurs as the Society possess enough to sing, but what they had to do—full as it is of difficulties—was really well done. The orchestra, too, showed how careful Dr. Koeller's training had been: for an orchestra largely amateur, it is no slight feat to have performed as well as they did.

BIRMINGHAM.

The Birmingham Festival Choral Society secured an enormous success with their magnificent performance of Coleridge-Taylor's 'Hiawatha' cycle, given in the Town Hall on February 24 under Dr. Sinclair's ever-watchful conductorship. Indeed, the popularity of the work shows no diminution; on the contrary, although the cycle had only been given a few days previously by the Midland Musical Society before a crowded assembly, hundreds were not able to gain admission on the latter occasion. It is to be doubted if a more poignant and graphic rendering has ever been heard in Birmingham, at least so far as the choral portion of the work is concerned, and no loophole was left for criticism. The principals were Miss Esta D'Argo, Mr. Charles Saunders and Mr. Herbert Brown, who evidently inspired by the chorists seemed to put all their vitality and temperament into their task.

Coleridge-Taylor was strongly in evidence that week, for two days afterwards, on Saturday, February 26, the composer of 'Hiawatha' appeared at the Town Hall in person to conduct a concert given by the Birmingham Symphony Orchestra. He met with a most enthusiastic reception, and seemed to have accomplished wonders even with one rehearsal only, completely gaining the sympathy of the rank and file. The first part included several of his orchestral works—the Overture 'Hiawatha,' not heard here previously, the Intermezzo from the incidental music to Goethe's 'Faust,' as produced by Sir Herbert Tree, and the Suite 'Nero,' the latter already well-known to local audiences. The 'Nero' suite created the utmost enthusiasm, and the composer at the close was the recipient of quite an ovation. The Birmingham Madrigal Choir, conducted by Mr. Edwin Stephenson, the organist and master of the choir of the Birmingham Cathedral, supplied the vocal portion of the programme, their selections comprising a number of madrigals and part-songs by 16th century writers, and by Granville Bantock, Sweeting, Rogers and Pearsall. The singing throughout was artistic and refined, and characterized by admirable gradation of light and shade.

The last Harrison concert of the current series was given in the Town Hall on February 21, and was entirely orchestral, the executive being the London Symphony Orchestra, conducted by Arthur Nikisch, who gave a somewhat sensational reading of Beethoven's fifth Symphony in C minor. Marvellous as was the performance, one missed the classic solidity of a Richter in the interpretation. But really great was the sterling and moving rendering of Elgar's 'Enigma' Variations and Wagner's new 'Venusberg' music, for nothing could have surpassed them in richness of tone and phrasing. An interesting concert was given by Miss Dorothy Silk, a native of this city, a soprano gifted with an exceedingly pure voice, admirably trained in this country and lately under an eminent professor of singing at Vienna.

(Continued on page 250.)

O tender Sleep.

FOUR-PART SONG (UNACCOMPANIED).

Words by FRED. G. BOWLES.

Composed by MONTAGUE F. PHILLIPS.

LONDON: NOVELLO AND COMPANY, LIMITED; NEW YORK: THE H. W. GRAY CO., SOLE AGENTS FOR THE U.S.A.

Andante sostenuto.

SOPRANO. *p* O . . ten - der Sleep, . . how tru - ly blest! Of ev - ry com -

ALTO. *p* O . . ten - der Sleep, how . . tru - ly blest! Of

TENOR. *p* O . . ten - der Sleep, how tru - - ly blest! Of

BASS. *p* O . . ten - der Sleep, how tru - ly blest! Of

Andante sostenuto. ♩ = 92.

(For practice only.) *p*

. . fort - er the best; . . . Grant us thy peace who come for rest, . . .

ev - ry com - - fort - er . . the best; Grant us thy peace, . . . grant

ev - - 'ry com - fort - er the best, the best; . . . Grant

ev - - 'ry com - fort - er the best, the best; . . . Grant us thy

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The Musical Times, No. 806.

(1)

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(For practice only.) *p*

. . fort - er the best; . . . Grant us thy peace who come for rest, . . .

ev - ry com - - fort - er . . the best; Grant us thy peace, . . . grant

ev - - 'ry com - fort - er the best, the best; . . . Grant

ev - - 'ry com - fort - er the best, the best; . . . Grant us thy

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(1)

p thy peace who come for rest, *poco rit.* who come for rest.
us thy peace who come for rest, *poco rit.* for rest.
us thy peace who come for rest, *poco rit.* for rest.
peace who come for rest, *poco rit.* for rest.

a tempo.
Thy gen - tle hands up-on us lay, thy gen - tle hands
Thy gen - tle hands up -
Thy gen - tle hands up - on us lay, thy gen - tle hands up -
Thy gen - tle hands up -
p a tempo.

up-on us lay, Till pain and sor-row pass a-way, till pain and sor-row pass a -
on us lay, Till pain and sor-row pass a-way, sor-row pass a -
on us lay, Till pain and sor-row pass a-way, till pain and
on us lay, Till pain and sor-row pass a-way, till pain and

p thy peace who come for rest, *poco rit.* who come for rest.
us thy peace who come for rest, *poco rit.* for rest.
us thy peace who come for rest, *poco rit.* for rest.
peace who come for rest, *poco rit.* for rest.

a tempo. Thy gen - tle hands up-on us lay, thy gen - tle hands
Thy gen - tle hands up -
Thy gen - tle hands up - on us lay, thy gen - tle hands up -
Thy gen - tle hands up -
p a tempo.

up-on us lay, Till pain and sor-row pass a-way, till pain and sor-row pass a -
on us lay, Till pain and sor-row pass a-way, sor-row pass a -
on us lay, Till pain and sor-row pass a-way, till pain and
on us lay, Till pain and sor-row pass a-way, till pain and

way . . . Like shad - ows of our yes - ter-day, like shad-ows of our

way . . . Likeshad-ows of . . our yes - ter - day, of our

sor - row pass a - way Likeshad-ows of our yes - ter - day, of our

sor - row pass a - way Likeshad-ows of . . our yes - ter - day, like

f

yes - ter-day, . . . of our yes - ter - day.

yes - ter-day, like shad-ows of our yes - ter - day.

yes - ter-day, . . . of our yes - ter - day.

shad - ows of . . our . . yes - ter - day.

p

pp Heal the wounds of ev - 'ry past, *cres.* Keep Hope and Faith . .

pp Heal . . thou . . the . . wounds of . . ev - 'ry past, Keep

pp Heal . . thou the wounds of ev - 'ry past, Keep

pp Heal thou the wounds . . of ev - 'ry past, Keep Hope and Faith for

pp

way . . . Like shad - ows of our yes - ter-day, like shad-ows of our

way . . . Likeshad-ows of . . our yes - ter - day, of our

sor - row pass a - way Likeshad-ows of our yes - ter - day, of our

sor - row pass a - way Likeshad-ows of . . our yes - ter - day, like

f

yes - ter-day, . . . of our yes - ter - day.

yes - ter-day, like shad-ows of our yes - ter - day.

yes - ter-day, . . . of our yes - ter - day.

shad - ows of . . our . . yes - ter - day.

p

pp Heal the wounds of ev - 'ry past, *cres.* Keep Hope and Faith . .

pp Heal . . thou . . the . . wounds of . . ev - 'ry past, Keep

pp Heal . . thou the wounds of ev - 'ry past, Keep

pp Heal thou the wounds . . of ev - 'ry past, Keep Hope and Faith for

pp

... for ev - er fast, . . . A lov - ing friend un - til the last, . . .

Hope and Faith for ev - er fast, . . . A lov - ing friend un - til the last, . . .

Hope and Faith for ev - er fast, for ev - - er fast, . . .

ev - - er fast, for ev - er, ev - - er fast, . . .

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, and the piano is in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "... for ev - er fast, . . . A lov - ing friend un - til the last, . . . Hope and Faith for ev - er fast, . . . A lov - ing friend un - til the last, . . . Hope and Faith for ev - er fast, for ev - - er fast, . . . ev - - er fast, for ev - er, ev - - er fast, . . ."

un - til the last, the last. . . . O ten - der

a lov - ing friend . . . un - til . . . the last. . . .

A lov - ing friend . . . un - til the last. . . .

A lov - ing friend . . . un - til the last. . . .

This system continues the musical score with four vocal staves and a piano accompaniment. The lyrics are: "un - til the last, the last. . . . O ten - der a lov - ing friend . . . un - til . . . the last. . . . A lov - ing friend . . . un - til the last. . . . A lov - ing friend . . . un - til the last. . . ."

... for ev - er fast, . . . A lov - ing friend un - til the last, . . .

Hope and Faith for ev - er fast, . . . A lov - ing friend un - til the last, . . .

Hope and Faith for ev - er fast, for ev - - er fast, . . .

ev - - er fast, for ev - er, ev - - er fast, . . .

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, and the piano is in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "... for ev - er fast, . . . A lov - ing friend un - til the last, . . .", "Hope and Faith for ev - er fast, . . . A lov - ing friend un - til the last, . . .", "Hope and Faith for ev - er fast, for ev - - er fast, . . .", and "ev - - er fast, for ev - er, ev - - er fast, . . .".

un - til the last, the last. . . . O ten - der

a lov - ing friend . . . un - til . . . the last. . . .

A lov - ing friend . . . un - til the last. . . .

A lov - ing friend . . . un - til the last. . . .

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, and the piano is in grand staff. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The lyrics are: "un - til the last, the last. . . . O ten - der", "a lov - ing friend . . . un - til . . . the last. . . .", "A lov - ing friend . . . un - til the last. . . .", and "A lov - ing friend . . . un - til the last. . . .".

First system of the musical score. It consists of five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is the piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *pp* (pianissimo). The lyrics are: "Sleep, . . . O ten-der Sleep, . . . O ten-der Sleep, . . . O ten-der Sleep, . . . O ten-der, ten-der Sleep, . . . O ten-der Sleep, O . . . ten-der, ten-der Sleep, . . . O ten-der Sleep, . . . O ten-der Sleep, . . .".

Second system of the musical score. It consists of five staves. The first four staves are vocal parts and the fifth is the piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *sempre pp* (sempre pianissimo) and *morendo. ppp* (morendo fortissimo). The lyrics are: ". . . O ten-der Sleep, ten-der Sleep! . . . O ten-der Sleep, O ten-der Sleep! . . . O ten-der Sleep, O ten-der Sleep! . . . O ten-der Sleep, ten-der Sleep! . . .".

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *pp* (pianissimo). The lyrics are: "Sleep, . . . O ten-der Sleep, . . . O ten-der Sleep, . . . O ten-der Sleep, . . . O ten-der, ten-der Sleep, . . . O ten-der Sleep, O . . . ten-der, ten-der Sleep, . . . O ten-der Sleep, . . . O ten-der Sleep, . . .".

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#). The tempo/mood is marked *sempre pp* (sempre pianissimo) and *morendo. ppp* (morendo fortissimo). The lyrics are: ". . . O ten-der Sleep, ten-der Sleep! . . . O ten-der Sleep, O ten-der Sleep! . . . O ten-der Sleep, O ten-der Sleep! . . . O ten-der Sleep, ten-der Sleep! . . . O ten-der Sleep, ten-der Sleep! . . .".

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The New Choral Society gave their fifth concert of unaccompanied part-songs, choruses, folk-songs and madrigals in the Town Hall, on March 10, under Mr. Rutland Boughton's direction. The programme on this occasion contained excerpts of considerable polyphonic tendency, demanding in their interpretation uncommon vocal technique, and it is only just to state that Mr. Rutland Boughton had evidently taken great pains in the training of the choir, the result in most instances being highly meritorious. Max Reger's five-part chorus 'Palm Sunday,' for instance, is no child's play. Excellently given was Elgar's six-part chorus 'Go, song of mine,' and of equal merit was the rendering of Stanford's part-songs 'Valentine's song' and 'The fairies.' Miss Norah Newport realised an artistic success in a number of songs by Elgar and Bantock, and in three Somerset folk-songs.

The Birmingham Choral Union's concert recital of Wallace's opera 'Maritana' drew an overflowing audience to the Town Hall on March 12. Mr. Thomas Facer conducted a really fine performance. The solo vocalists were Miss Elizabeth Burgess, Miss Olive Pank, Mr. John Child, Mr. Dillon Shallard and Mr. Tom Howell.

The Sutton Coldfield Choral Society gave their twentieth concert in the Sutton Coldfield Town Hall, on March 10, under Mr. Joseph H. Adams's conductorship. The programme was practically the same as that given in the Birmingham Town Hall on February 5, including Brahms's 'Song of Destiny,' Elgar's choral suite 'From the Bavarian Highlands,' and Schubert's 'Song of Miriam.' The full choir and orchestra of the Society were present, and so admirably performed was Elgar's work that it had to be repeated. Miss Euneta Truscott and Mr. E. Everard Healey, the solo vocalists, were both heard to great advantage. The miscellaneous selection comprised some orchestral pieces capitally rendered.

The Erdington Choral Concert Society made a somewhat daring experiment by giving at the Public Hall, Erdington, on March 2, a performance of Elgar's 'King Olaf' without orchestra, the accompaniments being played on the pianoforte by Mr. F. V. Madeley. Considering the difficulty of the work, and the little support a pianoforte can give, the rendering was creditable enough, the chorus, although unequally balanced, realising commendable gradation of light and shade and firm attack. Quite excellent were the principals, Miss Lillie Aston, Mr. Walter J. Ottey, and Mr. A. S. Leigh. Mr. Harold G. Godfrey conducted, and Mr. J. Wood played Beethoven's Sonata 'Pathétique.'

The Darlaston Choral Society gave at their concert, on March 14, an efficient rendering of Coleridge-Taylor's 'Wedding-feast,' from the 'Hiawatha' cycle, with band and chorus. The programme also included the 'Peer Gynt' suite, Max Bruch's Violin concerto in B flat (Mr. T. E. Clarke) and Beethoven's Choral Fantasia, the solo pianoforte part by Mr. A. N. Johnson. Miss Nellie Finch and Mr. Frank Mullings were the solo vocalists, and Mr. Thomas Johnson conducted.

The financial report of the Newcastle-on-Tyne festival shows a profit of over £317, and no call will therefore be made on the guarantors. The sum of one hundred guineas has been handed to the Royal Victoria Infirmary, and the balance has been carried forward as a reserve fund for the next festival.

BRISTOL.

The Bristol Choral Society gave a performance of Haydn's 'Creation,' at Colston Hall, on February 26. The choir and orchestra numbered upwards of 500, there being upon this occasion, in addition to the ordinary orchestra at the concerts of the Society, the Society of Instrumentalists, with Mr. Harold Bernard, leader. Mr. G. Herbert Riseley was at the organ. The soloists were Miss Mabel Manson, Mr. Alfred Heather and Mr. Dan Price. Under the capable direction of Mr. George Riseley, an admirable performance of the oratorio was afforded.

On March 7 there was an interesting chamber concert at the Victoria Rooms. The Mossel String Quartet (Messrs. Max Mossel, A. Moore, D. Reggel, and Johan C. Hock) interpreted with skill Haydn's Quartet in D major and César Franck's Quartet in the same key. Mr. Max Mossel's violin solo, 'La Folia' (Corelli) was much appreciated, and Mr. and Mrs. Johan C. Hock rendered acceptably Grieg's Sonata for violoncello and pianoforte in A minor (Op. 36).

A successful concert was given on March 7 in the Hall of the Young Men's Christian Association, St. James's Square, on behalf of the Bedminster Association. Mr. George Riseley arranged the performance, and under his able direction fifty members of the Bristol Orpheus Glee Society gave some of their most popular pieces. There were also songs by Miss K. Gerrish, Miss G. Winchester, Messrs. F. H. Wensley, A. Spear, G. A. Noble, and R. Frost; violin solos by Mr. Harold Bernard, and pianoforte solos by Mr. G. Herbert Riseley.

The Bristol Symphony Orchestra gave their last concert of the season at the Victoria Rooms on March 9, Mr. F. S. Gardner holding the principal first violin, and Mr. Hubert Hunt conducting. The chief work presented was Tchaikovsky's Symphony in E minor, No. 5, a fine rendering being afforded. This was succeeded by a novelty, a Concerto for pianoforte and orchestra in B flat major, by Frank Merrick, a Bristolian who has attained a good position as a pianist and has produced a few minor compositions. His present example contains some admirable features, and with Mr. Merrick at the solo instrument, well supported by the orchestra, these were made apparent and enthusiastically recognised by the hearers. Other instrumental numbers were the overture 'Le Baruffe Chiozzette' (Sinigaglia), and Wagner's 'Kaisermarsch.' Miss Laura Evan-Williams was the vocalist.

The Clifton Quintet concluded their eighth season at the Victoria Rooms, on March 9. The performers were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), and Percy Lewis (violoncello). There were satisfactory performances of Christian Sinding's Quintet in E minor and Beethoven's Quartet in G major, No. 2 (Op. 18). Mr. Parsons contributed four solos, and was associated with Mr. Lewis in Beethoven's Sonata in A minor (Op. 40).

On March 16 the Bristol Dolphin Male Choir gave a concert in the hall of the Young Men's Christian Association, under the direction of Mr. F. H. Simpson. Several part-songs were creditably rendered, and other features were vocal solos by Miss Amy Richards, Miss G. Winchester, Messrs. A. E. Monks, F. C. Frost, and A. Eastman. Miss Bertha Simpson played pianoforte pieces, and Mr. Reginald Forward was the accompanist.

DEVON.

Almost without musical events of any description Plymouth is observing the Lenten fast, the happenings being chiefly of sacred music. The Edgcombe Street Society (Stonehouse) gave their annual concert on February 23, singing glee and part-songs by Barnby, Pinsuti, Schumann and Pearsall, conducted by Mr. Cecil Palmer. The Zion Male-Voice Choir on March 7 sang pieces by German, Pinsuti, &c., conducted by Rev. S. R. Jenkins. The Pennycross Choir made their first appearance on March 9 outside the church, and with augmented forces gave 'Christ and His soldiers' very creditably, under the direction of Mr. F. E. Notcutt. At St. Saviour's Church, on March 16, Mr. W. G. Nelder conducted a performance of Stainer's 'The Crucifixion,' and on March 17 Maunder's 'Olivet to Calvary' was conducted at Palace Street by Mr. Bernard Crocker. Mutley Wesleyan Choir (Mr. J. Wiberley) sang 'The Crucifixion' on March 20, and the

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BRISTOL.

The Bristol Choral Society gave a performance of Haydn's 'Creation,' at Colston Hall, on February 26. The choir and orchestra numbered upwards of 500, there being upon this occasion, in addition to the ordinary orchestra at the concerts of the Society, the Society of Instrumentalists, with Mr. Harold Bernard, leader. Mr. G. Herbert Riseley was at the organ. The soloists were Miss Mabel Manson, Mr. Alfred Heather and Mr. Dan Price. Under the capable direction of Mr. George Riseley, an admirable performance of the oratorio was afforded.

On March 7 there was an interesting chamber concert at the Victoria Rooms. The Mossel String Quartet (Messrs. Max Mossel, A. Moore, D. Reggel, and Johan C. Hock) interpreted with skill Haydn's Quartet in D major and César Franck's Quartet in the same key. Mr. Max Mossel's violin solo, 'La Folia' (Corelli) was much appreciated, and Mr. and Mrs. Johan C. Hock rendered acceptably Grieg's Sonata for violoncello and pianoforte in A minor (Op. 36).

A successful concert was given on March 7 in the Hall of the Young Men's Christian Association, St. James's Square, on behalf of the Bedminster Association. Mr. George Riseley arranged the performance, and under his able direction fifty members of the Bristol Orpheus Glee Society gave some of their most popular pieces. There were also songs by Miss K. Gerrish, Miss G. Winchester, Messrs. F. H. Wensley, A. Spear, G. A. Noble, and R. Frost; violin solos by Mr. Harold Bernard, and pianoforte solos by Mr. G. Herbert Riseley.

The Bristol Symphony Orchestra gave their last concert of the season at the Victoria Rooms on March 9, Mr. F. S. Gardner holding the principal first violin, and Mr. Hubert Hunt conducting. The chief work presented was Tchaikovsky's Symphony in E minor, No. 5, a fine rendering being afforded. This was succeeded by a novelty, a Concerto for pianoforte and orchestra in B flat major, by Frank Merrick, a Bristolian who has attained a good position as a pianist and has produced a few minor compositions. His present example contains some admirable features, and with Mr. Merrick at the solo instrument, well supported by the orchestra, these were made apparent and enthusiastically recognised by the hearers. Other instrumental numbers were the overture 'Le Baruffe Chiozzette' (Sinigaglia), and Wagner's 'Kaisermarsch.' Miss Laura Evan-Williams was the vocalist.

The Clifton Quintet concluded their eighth season at the Victoria Rooms, on March 9. The performers were Messrs. Herbert Parsons (pianoforte), Maurice Alexander and Ernest Lane (violins), Alfred Best (viola), and Percy Lewis (violoncello). There were satisfactory performances of Christian Sinding's Quintet in E minor and Beethoven's Quartet in G major, No. 2 (Op. 18). Mr. Parsons contributed four solos, and was associated with Mr. Lewis in Beethoven's Sonata in A minor (Op. 40).

On March 16 the Bristol Dolphin Male Choir gave a concert in the hall of the Young Men's Christian Association, under the direction of Mr. F. H. Simpson. Several part-songs were creditably rendered, and other features were vocal solos by Miss Amy Richards, Miss G. Winchester, Messrs. A. E. Monks, F. C. Frost, and A. Eastman. Miss Bertha Simpson played pianoforte pieces, and Mr. Reginald Forward was the accompanist.

DEVON.

Almost without musical events of any description Plymouth is observing the Lenten fast, the happenings being chiefly of sacred music. The Edgcombe Street Society (Stonehouse) gave their annual concert on February 23, singing glee and part-songs by Barnby, Pinsuti, Schumann and Pearsall, conducted by Mr. Cecil Palmer. The Zion Male-Voice Choir on March 7 sang pieces by German, Pinsuti, &c., conducted by Rev. S. R. Jenkins. The Pennycross Choir made their first appearance on March 9 outside the church, and with augmented forces gave 'Christ and His soldiers' very creditably, under the direction of Mr. F. E. Notcutt. At St. Saviour's Church, on March 16, Mr. W. G. Nelder conducted a performance of Stainer's 'The Crucifixion,' and on March 17 Maunder's 'Olivet to Calvary' was conducted at Palace Street by Mr. Bernard Crocker. Mutley Wesleyan Choir (Mr. J. Wiberley) sang 'The Crucifixion' on March 20, and the

same cantata was sung at St. Saviour's and St. James-the-Less (Mr. R. Ball) on Good Friday. Among other performances given on that day were Haydn's 'Passion' music and 'St. John the Baptist' (Mr. A. T. Townsend); Bennett's 'The Woman of Samaria,' at Mutley Baptist Church (Mr. Harold Lake); Maunder's 'Olivet to Calvary,' at St. George's (Mr. Alban W. Cooper).

In instrumental work the only event to be noticed is Mr. Frank Winterbottom's fourth Symphony Concert at Stonehouse, the Symphony being Brahms's No. 2. Other pieces were the Mozart Serenade for strings, Bennett's overture 'The Naiades,' and 'Slavonic dances' by Dvorák.

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It is encouraging to report that at the annual meeting of the Exeter Oratorio Society, held on March 16, under the presidency of Mr. H. Imbert-Terry, it was reported that Dr. H. J. Edwards, the valued conductor, who had been absent for several months, had returned to his duties completely restored to health. The statement of accounts showed a good balance in hand; a festival was reported impending in April in conjunction with the Western Counties Choral Association, and the Society had already put in rehearsal the Scottish rhapsodie 'The Wedding of Shon Maclean,' the composer of which, Mr. Hubert Bath, is a native of Devonshire.

DUBLIN.

The College Choral Society gave a concert on February 25, conducted by Mr. Charles G. Marchant. The programme was as follows: Nicolai's 'Fest-overture'; Palmieri's *Psalm cxvii.*, an effective work for soprano solo and chorus, performed for the first time on this occasion; Mendelssohn's *Morning and Evening Services*, orchestrated by Mr. Charles Marchant; and Spohr's 'God, Thou art great.' Madame Borel was the soprano soloist, and the orchestra (mostly composed of amateur members of the Society) was led by Mr. Arthur Darley.

At the Royal Dublin Society the chamber music recitals were brought to a close on February 28 with an organ recital by Dr. Sinclair, of Hereford. On February 21, Dr. M. Esposito gave a Chopin recital in commemoration of the centenary of the composer's birth, which attracted the largest audience at this season's recitals. Dr. Esposito, whose fine qualities as a musician and pianist were fully displayed on this occasion, played a representative selection from the composer's works, including the B flat minor Sonata, the F minor Ballade, and a group of the Studies.

On March 3 the Dublin Orchestral Society (conductor, Dr. M. Esposito) gave the second concert of the season. Haydn's 'Surprise' Symphony, Beethoven's 'Egmont' Overture, Sammartini's 'Pastorale' (arranged by Martucci), Saint-Saëns's 'Le rouet d'Omphale,' Grieg's 'Spring' (for strings alone), and Tchaikovsky's 'Romeo and Juliet' (first performance in Ireland) made up a very attractive programme.

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A largely attended orchestral concert was given on March 13 by the local branch of the Amalgamated Musicians' Union. The orchestra, numbering eighty performers, gave on the whole a good performance of Grieg's 'Peer Gynt' suite, the overtures to 'Oberon' and 'William Tell,' and Mendelssohn's second Pianoforte concerto in D minor, the solo part in the last-named being brilliantly played by Mr. Philip E. Halstead. Miss Jenny Young contributed some vocal solos, and Mr. Henri Verbrugghen conducted.

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The Glasgow Amateur Orchestral Society's concert on March 17 showed that the band still maintains that high standard of performance to which Mr. W. T. Hoeck, the able conductor, has accustomed us. The chief features of the programme were Cherubini's Overture to 'Anacreon,' Liszt's first Pianoforte concerto in E flat, Bantock's 'Old English suite,' and the Masque music to 'The Merchant of Venice' (Sullivan). The solo part in the concerto was cleverly played by Miss Gordon Mackenzie, and Mr. Thomas Wallace, the possessor of an excellent tenor voice, gave some songs.

LIVERPOOL AND DISTRICT.

The first performance of Richard Strauss's symphonic poem 'Also sprach Zarathustra' by the Philharmonic Society at their concert on February 22 possessed special interest and significance, and in the performance of this extraordinary music, Dr. Cowen and the orchestra spared no pains. Notable in another way was the anthem 'Sing we merrily,' by Mr. Edward Watson, organist of West Derby Parish Church, who had orchestrated for this occasion the clever work which he wrote for the recent festival of the Church Choir Association. Sir C. V. Stanford's selection of the anthem was again justified by the success of this later performance with orchestra, and the composer received a hearty call. The dramatic and descriptive element in the

music is especially effective. The vocalist of the evening, Madame Donalda, employed her fine voice and cultured art with conspicuous success, notably in Mimi's song from Puccini's 'La Bohème.'

The Hallé Orchestra, conducted by Dr. Hans Richter, attracted a great audience on February 26. In the selection of the programme a study in contrasts was designedly offered in Richard Strauss's 'Till Eulenspiegel,' followed by Schubert's great Symphony in C, both of which were magnificently played. Interesting also was Gluck's Overture 'Iphigenia in Aulis,' with Wagner's ending, and Liszt's Fantasia on Schubert's 'Wanderer,' for pianoforte and orchestra, very cleverly played by Miss Evelyn Suart.

The eighth and closing concert of Mr. Vasco Akeroyd's Symphony Orchestra concerts was given on March 1, when a plebiscite programme was submitted which contained, as the result of the voting cards sent in, Schubert's 'Unfinished' Symphony in B minor, Grieg's 'Peer Gynt' suite and the 'Tannhäuser' overture. Saint-Saëns's Violin concerto in B minor (No. 3) was brilliantly played, as regards the solo instrument, by Miss Lena Kontorovitch, a young violinist of evident musical gifts, and Miss Phyllis Lett was the vocalist. It is satisfactory to note that the concerts are to be resumed in the autumn.

On March 2 the Liverpool College of Music held a pupils' concert in the Yamen Rooms, at which the College orchestra, conducted by Mr. Alfred Ross, and Mr. H. E. Hunt's choral society were agreeably heard, and a young violinist of promise, Mr. F. Holliday, played the first movement of Mendelssohn's Violin concerto. Other pieces contributed by pupils of the College testified to the value of specialized training.

The Liverpool Cymric Vocal Union, an old-established choir of between thirty and forty male voices, conducted by Mr. J. T. Jones, gave a delightful exhibition of blending and expressive unaccompanied singing at their annual concert in Hope Hall on March 5. Notable numbers were Bantock's 'Give a rouse,' Geibel's 'A stream of silver sunshine,' Barnby's 'Sweet and low,' and Dr. Parry's 'Monks' war song.' Songs by Madame Laura Evans-Williams and Mr. David Hughes, recitations by Miss Marie Raynor, and violin solos by Mr. John Lawson completed a highly successful programme.

Miss Fanny Davies made a welcome appearance at the eleventh Philharmonic Concert, on March 8, when this distinguished pupil of Madame Clara Schumann played delightfully in Schumann's A minor Pianoforte concerto and in selections from the 'Carnaval.' Brahms's Symphony in F, No. 3, and Charpentier's Serenade from 'Impressions d'Italie,' an interesting movement in which the viola obbligato was skilfully played by Mr. S. Speelman, were the principal orchestral items. Miss Ada Crossley sang a song from Max Bruch's 'Odysseus' and was heard still more acceptably in 'Hark the ecch'ing air' from Purcell's 'Fairy Queen.'

At a meeting of the Welsh National Society in the Royal Institution on March 11, Mrs. Mary Davies, who was formerly so eminent as an oratorio singer, appeared in the rôle of lecturer, her subject being 'The Folk-songs of Wales.' Exhibiting literary merit with fluent diction, the lecturer revealed a wide knowledge of an interesting study. In illustrating folk-song as the source and epitome of the principles upon which musical art is founded, Mrs. Mary Davies had the vocal assistance of Miss Jennie Williams.

A performance of Haydn's 'Creation,' parts 1 and 2, was given on March 12 by the Liverpool and District Methodist Choral Union, conducted by Mr. P. Ingram, the vocal principals being Miss Olive Clare, Mr. Henry Brearley and Mr. R. Radford, the small orchestra being led by Mr. John Lawson, with Mr. Coller at the organ. The performance by this powerful organization, which is doing useful work, was heard with evident appreciation by a large audience. A feature of the miscellaneous second part was Bishop's glee 'Now tramp.'

The second concert of the Oxtan and Claughton Orchestral Society passed off with encouraging success on March 5, when this newly-established Society, which numbers in its large array of players a goodly proportion of ladies (and is led by Miss D. Berrington), was heard with considerable effect in German's Overture 'Richard III.,' selections from Tchaikovsky's 'Casse Noisette' Suite and 'Elegie' for

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A largely attended orchestral concert was given on March 13 by the local branch of the Amalgamated Musicians' Union. The orchestra, numbering eighty performers, gave on the whole a good performance of Grieg's 'Peer Gynt' suite, the overtures to 'Oberon' and 'William Tell,' and Mendelssohn's second Pianoforte concerto in D minor, the solo part in the last-named being brilliantly played by Mr. Philip E. Halstead. Miss Jenny Young contributed some vocal solos, and Mr. Henri Verbrugghen conducted.

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The Glasgow Amateur Orchestral Society's concert on March 17 showed that the band still maintains that high standard of performance to which Mr. W. T. Hoeck, the able conductor, has accustomed us. The chief features of the programme were Cherubini's Overture to 'Anacreon,' Liszt's first Pianoforte concerto in E flat, Bantock's 'Old English suite,' and the Masque music to 'The Merchant of Venice' (Sullivan). The solo part in the concerto was cleverly played by Miss Gordon Mackenzie, and Mr. Thomas Wallace, the possessor of an excellent tenor voice, gave some songs.

LIVERPOOL AND DISTRICT.

The first performance of Richard Strauss's symphonic poem 'Also sprach Zarathustra' by the Philharmonic Society at their concert on February 22 possessed special interest and significance, and in the performance of this extraordinary music, Dr. Cowen and the orchestra spared no pains. Notable in another way was the anthem 'Sing we merrily,' by Mr. Edward Watson, organist of West Derby Parish Church, who had orchestrated for this occasion the clever work which he wrote for the recent festival of the Church Choir Association. Sir C. V. Stanford's selection of the anthem was again justified by the success of this later performance with orchestra, and the composer received a hearty call. The dramatic and descriptive element in the

music is especially effective. The vocalist of the evening, Madame Donalda, employed her fine voice and cultured art with conspicuous success, notably in Mimi's song from Puccini's 'La Bohème.'

The Hallé Orchestra, conducted by Dr. Hans Richter, attracted a great audience on February 26. In the selection of the programme a study in contrasts was designedly offered in Richard Strauss's 'Till Eulenspiegel,' followed by Schubert's great Symphony in C, both of which were magnificently played. Interesting also was Gluck's Overture 'Iphigenia in Aulis,' with Wagner's ending, and Liszt's Fantasia on Schubert's 'Wanderer,' for pianoforte and orchestra, very cleverly played by Miss Evelyn Suart.

The eighth and closing concert of Mr. Vasco Akeroyd's Symphony Orchestra concerts was given on March 1, when a plebiscite programme was submitted which contained, as the result of the voting cards sent in, Schubert's 'Unfinished' Symphony in B minor, Grieg's 'Peer Gynt' suite and the 'Tannhäuser' overture. Saint-Saëns's Violin concerto in B minor (No. 3) was brilliantly played, as regards the solo instrument, by Miss Lena Kontorovitch, a young violinist of evident musical gifts, and Miss Phyllis Lett was the vocalist. It is satisfactory to note that the concerts are to be resumed in the autumn.

On March 2 the Liverpool College of Music held a pupils' concert in the Yamen Rooms, at which the College orchestra, conducted by Mr. Alfred Ross, and Mr. H. E. Hunt's choral society were agreeably heard, and a young violinist of promise, Mr. F. Holliday, played the first movement of Mendelssohn's Violin concerto. Other pieces contributed by pupils of the College testified to the value of specialized training.

The Liverpool Cymric Vocal Union, an old-established choir of between thirty and forty male voices, conducted by Mr. J. T. Jones, gave a delightful exhibition of blending and expressive unaccompanied singing at their annual concert in Hope Hall on March 5. Notable numbers were Bantock's 'Give a rouse,' Geibel's 'A stream of silver sunshine,' Barnby's 'Sweet and low,' and Dr. Parry's 'Monks' war song.' Songs by Madame Laura Evans-Williams and Mr. David Hughes, recitations by Miss Marie Raynor, and violin solos by Mr. John Lawson completed a highly successful programme.

Miss Fanny Davies made a welcome appearance at the eleventh Philharmonic Concert, on March 8, when this distinguished pupil of Madame Clara Schumann played delightfully in Schumann's A minor Pianoforte concerto and in selections from the 'Carnaval.' Brahms's Symphony in F, No. 3, and Charpentier's Serenade from 'Impressions d'Italie,' an interesting movement in which the viola obbligato was skilfully played by Mr. S. Speelman, were the principal orchestral items. Miss Ada Crossley sang a song from Max Bruch's 'Odysseus' and was heard still more acceptably in 'Hark the ecch'ing air' from Purcell's 'Fairy Queen.'

At a meeting of the Welsh National Society in the Royal Institution on March 11, Mrs. Mary Davies, who was formerly so eminent as an oratorio singer, appeared in the rôle of lecturer, her subject being 'The Folk-songs of Wales.' Exhibiting literary merit with fluent diction, the lecturer revealed a wide knowledge of an interesting study. In illustrating folk-song as the source and epitome of the principles upon which musical art is founded, Mrs. Mary Davies had the vocal assistance of Miss Jennie Williams.

A performance of Haydn's 'Creation,' parts 1 and 2, was given on March 12 by the Liverpool and District Methodist Choral Union, conducted by Mr. P. Ingram, the vocal principals being Miss Olive Clare, Mr. Henry Brearley and Mr. R. Radford, the small orchestra being led by Mr. John Lawson, with Mr. Coller at the organ. The performance by this powerful organization, which is doing useful work, was heard with evident appreciation by a large audience. A feature of the miscellaneous second part was Bishop's glee 'Now tramp.'

The second concert of the Oxtan and Claughton Orchestral Society passed off with encouraging success on March 5, when this newly-established Society, which numbers in its large array of players a goodly proportion of ladies (and is led by Miss D. Berrington), was heard with considerable effect in German's Overture 'Richard III.,' selections from Tchaikovsky's 'Casse Noisette' Suite and 'Elegie' for

strings, and in Saint-Saëns's Concerto in A minor for violin-cello and orchestra (solo by Mr. Walter Hatton). The vocalist was Miss Carlota Jackson-Munoz, and Mr. J. E. Matthews conducted.

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The third subscription concert of the Warrington Musical Society was held in the Parr Hall on March 16, when the programme included a concert-selection from German's opera, 'The Princess of Kensington,' Dr. James Lyon's ballad for chorus and orchestra, 'The Warden of the Cinque Ports,' and Beethoven's 'Emperor' Concerto, in which the solo was finely played by Mrs. A. H. Crossfield. Dr. Lyon conducted the performance of his attractive work, and received a flattering recall. The principal vocalists were Miss Esta D'Argo and Mr. Webster Millar. A line of appreciation is due to the alert and expressive singing of the fine choir of 220 voices. Mr. Frank H. Crossley conducted.

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The Hallé Orchestra at the eighteenth weekly concert, two days later, seemed fired by a spirit of emulation and gave us their best playing this season. Beethoven's 'Pastoral' Symphony being done in surpassingly fine style, even for Richter, whilst the climax to the well-worn 'Tannhäuser' overture was simply overwhelming. As Nikisch had played several Wagnerian excerpts earlier in the week, it may not be too fanciful to trace this superb playing to a little friendly artistic rivalry between the two bodies, but whatever the cause, the Hallé men, in schoolboy parlance, certainly had 'bucked up.'

Bach's orchestral music invariably excites enthusiasm, and the repetition of the sixth 'Brandenburg' Concerto for viole, violoncelli and contrabassi, each *divisi*, well merited the prolonged applause. The performance was on a much higher level than that given a few weeks since, good though that had been, and generally the rendering had that repose which is born of more intimate acquaintance and thorough mastery.

There are two pianists who are always heard with delight here, Busoni and Siloti, and both invariably appear in chamber and orchestral music on successive evenings, and in each department are equally fine. Siloti, who came on March 3, may be ranked as one of the six or eight great pianists of the world, and nobody can better serve the student as a model; he gets at the heart of the music himself and then reveals it with perfect clarity to his hearers without any fuss or showy style; interpretative art can go no higher. He has often come here and played pianoforte music of every school, and the oftener one hears him the more do these salient features impress the listener.

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The concerts of chamber music, whilst not so numerous as in the previous month, have been of exceptional interest. At the third Brodsky Quartet concert, Volkmann's Quartet in E flat (Op. 43) and Dr. Esposito's second Sonata in E minor for violin and pianoforte were both heard for the first time in this city, Beethoven's wonderful Septuor completing the programme, the regular players being joined by Messrs. Mills (clarinet), Paersch (horn), Schieder (bassoon), and Hoffmann (double-bass). Dr. Esposito shared the honours with Dr. Brodsky in the Sonata, which was most warmly received; and the Scherzo of the Septuor had to be repeated. Alexander Siloti was the visiting pianist at the fourth Brodsky concert, playing Grieg's No. 3 Sonata in C minor, in association with his old friend Brodsky, their reading being of quite absorbing interest. Mozart's Quintet in C major (the second viola part played by Mr. Alfred Barker) and the Beethoven F major Quartet (Op. 59) made up the programme. The Brodsky Quartet are great in Haydn and Mozart, in Tchaikovsky, Dvorák and Brahms, but anyone who would gauge their real greatness must hear their Beethoven performances.

In some respects Mr. Max Mayer's second concert of his twenty-first season will stand out as the most notable chamber music concert of the year, for we had Max Reger's Variations and Fugue for two pianofortes on a Beethoven theme, the most considerable work of this writer yet given here, and the unusual, but most sensible course was adopted of playing the work twice over, thus enabling its real significance to be more fully grasped by every listener. Mr. Mayer and Mr. Petri succeeded in avoiding all tendency to harshness, and made Reger's complex and audacious harmonic progressions come out with perfect clearness. The second performance surpassed the earlier one, and the imposing grandeur of the climax in the fugal section made a very deep impression.

Mr. Tobias Matthey delivered a lecture on 'Some essential principles in the teaching of Interpretation,' on March 3, to Dr. Carroll's Teachers' Association.

Mention of several other interesting events must be reserved until next month.

NEWCASTLE-ON-TYNE AND DISTRICT.

Most dignified and noble was the rendering Nikisch gave of Beethoven's fifth Symphony, with the London Symphony Orchestra, at the last Harrison concert on March 1. A brilliant performance of Elgar's 'Enigma' Variations was another item of special interest.

A novelty at the concert of the Newcastle Musical Society on the next evening was J. Friskin's Quintet in C minor for pianoforte (Mr. A. Procter) and strings (Messrs. A. Wall, J. Young and A. Hervé, and Miss Hetty Page). It is too large a work to criticise in detail on a single hearing. Mr. Ernest J. Potts, a local bass, sang finely songs of Purcell, Wolf and Dvorák.

On March 9 the first performance of Bach's 'Magnificat' was given here by the Postal Telegraph Choral Society. The difficult choruses were sung in a very spirited and enthusiastic manner by the choir, which also enhanced its reputation by charming renderings of madrigals and folk-songs. The accompaniments of the Magnificat were played by a string orchestra and organ. Brahms's second set of 'Liebeslieder' waltzes formed part of the programme. The solo vocalists were Misses E. Jackson, I. Walton, Mrs. A. Wall, and Mr. F. Hosking. Miss Guthrie was the accompanist. Mr. E. L. Bainton, the conductor, is to be congratulated on the progress of the Society.

The following evening, the Jesmond Wesleyan Choir gave a concert of folk-songs under the conductorship of

Mr. J. Heywood, and the Armstrong College Choral Society held its annual concert in the hall of the College. The works performed were Parry's 'Ode on St. Cecilia's Day,' Bach's Church Cantata 'Give the hungry man thy bread' and two choruses by Schubert. The soloists were Misses L. and B. Buckley and Mr. E. J. Potts, and the accompaniments were played on two pianofortes by Mr. G. W. Danskin (the accompanist of the Society) and Mr. J. J. Hobkirk. Three songs composed by the new principal of the College, Dr. Hadow, were sung by Miss F. Buckley, with the composer at the pianoforte. The energetic choir of Elswick Road Wesleyan Church celebrated their choir festival with excellent performances of Sterndale Bennett's 'Woman of Samaria,' on Sunday, March 13, and Handel's 'Israel in Egypt,' on Wednesday, March 16. Mr. George Dodds conducted.

Wagner's 'Flying Dutchman' and the last scene of the 'Meistersinger' formed the programme of the Choral Union concert on March 15. The orchestra was the Leeds Symphony, and Dr. Coward conducted. The soloists were Madame Sapio, Miss Kate Lloyd, Messrs. J. Reed, Herbert Brown, Herbert Parker, and E. J. Potts.

On March 16, Mr. Fairs conducted a huge programme given by the Shields Choral Society, when Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'Bon-bon Suite,' Dvorák's 'Carneval' Overture and Schubert's 'Unfinished' Symphony were performed.

NORTH STAFFORDSHIRE.

Miss Margaret Bennett, an Associate of the R.A.M., gave a successful pianoforte recital in Stone Town Hall, on March 3, when she worthily upheld the prestige of her Alma mater.

The North Staffordshire District Choral Society gave their Spring concert on the evening of March 10, in the Victoria Hall, Hanley. Since the death of the former conductor, the late Mr. James Whewall, matters have been somewhat disturbed. In less than two months two temporary choirmasters have handled the helm with a view to steering it from troubled waters. For the Spring concert the president of the Society, Mr. Thomas W. Twyford, who has done much for music in North Staffordshire, was instrumental in bringing Dr. W. G. McNaught to conduct. There was no orchestra, the choral items being sung either unaccompanied or accompanied by the pianoforte. Probably owing to various vagaries following upon the late conductor's death, the choice of selection in choral works was not a strong one, the best numbers being Bantock's 'Awake, awake,' Smart's 'Song of the seasons' and Schubert's 'The Lord is my Shepherd' for female voices. Dr. McNaught, who had only one rehearsal, did all that was possible with the programme, several numbers of which were encored. Miss Lucy Nuttall, Mr. Robert Radford, Mr. Charles Kelly (pianist) contributed solos, and Mrs. Emery and Mr. William Sherratt shared the duties of accompanists. The latter also gave a number of acceptable organ solos.

At the invitation of Mr. George Wade, the Chairman of the Burslem School Board, an invitation was given to Dr. McNaught to deliver his lecture upon 'Musical Rhythm and the child,' before the teachers under the Burslem School Board. The lecture was delivered on March 11, in the Burslem Town Hall, before a large and interested audience. Excellent school part-song singing was given by a choir of juveniles from the various schools under Mr. Coclough, music teacher to the Board, preparatory to the lecture itself. The principal demonstration by the lecturer, which was carried out under his direction by a number of children seated at a table, facing him on the platform, was that nature has given largely to the child-mind a natural instinct for musical pitch, rhythmic accent and balance. The contention of the lecturer was that these natural gifts should be used in preference to the present cramming of dry-as-dust exercises which largely stultify instead of develop the musical faculty in the child. The lecture was followed with rapt attention, and at its close Mr. George Wade, on behalf of the Burslem Education Committee, thanked Dr. McNaught, and expressed a wish that he would return at an early date to deliver one or more lectures.

The Hanley Glee and Madrigal Society gave their annual Spring concert in the Victoria Hall, Hanley, on March 14. The principal item was Sullivan's 'Golden Legend,' which had previously not been heard for a number of years in this

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The concerts of chamber music, whilst not so numerous as in the previous month, have been of exceptional interest. At the third Brodsky Quartet concert, Volkmann's Quartet in E flat (Op. 43) and Dr. Esposito's second Sonata in E minor for violin and pianoforte were both heard for the first time in this city, Beethoven's wonderful Septuor completing the programme, the regular players being joined by Messrs. Mills (clarinet), Paersch (horn), Schieder (bassoon), and Hoffmann (double-bass). Dr. Esposito shared the honours with Dr. Brodsky in the Sonata, which was most warmly received; and the Scherzo of the Septuor had to be repeated. Alexander Siloti was the visiting pianist at the fourth Brodsky concert, playing Grieg's No. 3 Sonata in C minor, in association with his old friend Brodsky, their reading being of quite absorbing interest. Mozart's Quintet in C major (the second viola part played by Mr. Alfred Barker) and the Beethoven F major Quartet (Op. 59) made up the programme. The Brodsky Quartet are great in Haydn and Mozart, in Tchaikovsky, Dvorák and Brahms, but anyone who would gauge their real greatness must hear their Beethoven performances.

In some respects Mr. Max Mayer's second concert of his twenty-first season will stand out as the most notable chamber music concert of the year, for we had Max Reger's Variations and Fugue for two pianofortes on a Beethoven theme, the most considerable work of this writer yet given here, and the unusual, but most sensible course was adopted of playing the work twice over, thus enabling its real significance to be more fully grasped by every listener. Mr. Mayer and Mr. Petri succeeded in avoiding all tendency to harshness, and made Reger's complex and audacious harmonic progressions come out with perfect clearness. The second performance surpassed the earlier one, and the imposing grandeur of the climax in the fugal section made a very deep impression.

Mr. Tobias Matthey delivered a lecture on 'Some essential principles in the teaching of Interpretation,' on March 3, to Dr. Carroll's Teachers' Association.

Mention of several other interesting events must be reserved until next month.

NEWCASTLE-ON-TYNE AND DISTRICT.

Most dignified and noble was the rendering Nikisch gave of Beethoven's fifth Symphony, with the London Symphony Orchestra, at the last Harrison concert on March 1. A brilliant performance of Elgar's 'Enigma' Variations was another item of special interest.

A novelty at the concert of the Newcastle Musical Society on the next evening was J. Friskin's Quintet in C minor for pianoforte (Mr. A. Procter) and strings (Messrs. A. Wall, J. Young and A. Hervé, and Miss Hetty Page). It is too large a work to criticise in detail on a single hearing. Mr. Ernest J. Potts, a local bass, sang finely songs of Purcell, Wolf and Dvorák.

On March 9 the first performance of Bach's 'Magnificat' was given here by the Postal Telegraph Choral Society. The difficult choruses were sung in a very spirited and enthusiastic manner by the choir, which also enhanced its reputation by charming renderings of madrigals and folk-songs. The accompaniments of the Magnificat were played by a string orchestra and organ. Brahms's second set of 'Liebeslieder' waltzes formed part of the programme. The solo vocalists were Misses E. Jackson, I. Walton, Mrs. A. Wall, and Mr. F. Hosking. Miss Guthrie was the accompanist. Mr. E. L. Bainton, the conductor, is to be congratulated on the progress of the Society.

The following evening, the Jesmond Wesleyan Choir gave a concert of folk-songs under the conductorship of

Mr. J. Heywood, and the Armstrong College Choral Society held its annual concert in the hall of the College. The works performed were Parry's 'Ode on St. Cecilia's Day,' Bach's Church Cantata 'Give the hungry man thy bread' and two choruses by Schubert. The soloists were Misses L. and B. Buckley and Mr. E. J. Potts, and the accompaniments were played on two pianofortes by Mr. G. W. Danskin (the accompanist of the Society) and Mr. J. J. Hobkirk. Three songs composed by the new principal of the College, Dr. Hadow, were sung by Miss F. Buckley, with the composer at the pianoforte. The energetic choir of Elswick Road Wesleyan Church celebrated their choir festival with excellent performances of Sterndale Bennett's 'Woman of Samaria,' on Sunday, March 13, and Handel's 'Israel in Egypt,' on Wednesday, March 16. Mr. George Dodds conducted.

Wagner's 'Flying Dutchman' and the last scene of the 'Meistersinger' formed the programme of the Choral Union concert on March 15. The orchestra was the Leeds Symphony, and Dr. Coward conducted. The soloists were Madame Sapio, Miss Kate Lloyd, Messrs. J. Reed, Herbert Brown, Herbert Parker, and E. J. Potts.

On March 16, Mr. Fairs conducted a huge programme given by the Shields Choral Society, when Coleridge-Taylor's 'Hiawatha's Wedding-feast' and 'Bon-bon Suite,' Dvorák's 'Carneval' Overture and Schubert's 'Unfinished' Symphony were performed.

NORTH STAFFORDSHIRE.

Miss Margaret Bennett, an Associate of the R.A.M., gave a successful pianoforte recital in Stone Town Hall, on March 3, when she worthily upheld the prestige of her Alma mater.

The North Staffordshire District Choral Society gave their Spring concert on the evening of March 10, in the Victoria Hall, Hanley. Since the death of the former conductor, the late Mr. James Whewall, matters have been somewhat disturbed. In less than two months two temporary choirmasters have handled the helm with a view to steering it from troubled waters. For the Spring concert the president of the Society, Mr. Thomas W. Twyford, who has done much for music in North Staffordshire, was instrumental in bringing Dr. W. G. McNaught to conduct. There was no orchestra, the choral items being sung either unaccompanied or accompanied by the pianoforte. Probably owing to various vagaries following upon the late conductor's death, the choice of selection in choral works was not a strong one, the best numbers being Bantock's 'Awake, awake,' Smart's 'Song of the seasons' and Schubert's 'The Lord is my Shepherd' for female voices. Dr. McNaught, who had only one rehearsal, did all that was possible with the programme, several numbers of which were encored. Miss Lucy Nuttall, Mr. Robert Radford, Mr. Charles Kelly (pianist) contributed solos, and Mrs. Emery and Mr. William Sherratt shared the duties of accompanists. The latter also gave a number of acceptable organ solos.

At the invitation of Mr. George Wade, the Chairman of the Burslem School Board, an invitation was given to Dr. McNaught to deliver his lecture upon 'Musical Rhythm and the child,' before the teachers under the Burslem School Board. The lecture was delivered on March 11, in the Burslem Town Hall, before a large and interested audience. Excellent school part-song singing was given by a choir of juveniles from the various schools under Mr. Coclough, music teacher to the Board, preparatory to the lecture itself. The principal demonstration by the lecturer, which was carried out under his direction by a number of children seated at a table, facing him on the platform, was that nature has given largely to the child-mind a natural instinct for musical pitch, rhythmic accent and balance. The contention of the lecturer was that these natural gifts should be used in preference to the present cramming of dry-as-dust exercises which largely stultify instead of develop the musical faculty in the child. The lecture was followed with rapt attention, and at its close Mr. George Wade, on behalf of the Burslem Education Committee, thanked Dr. McNaught, and expressed a wish that he would return at an early date to deliver one or more lectures.

The Hanley Glee and Madrigal Society gave their annual Spring concert in the Victoria Hall, Hanley, on March 14. The principal item was Sullivan's 'Golden Legend,' which had previously not been heard for a number of years in this

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There is much speculation in the air as to what will take place in the Potteries following upon federation of the various towns into the city of Stoke-upon-Trent. Hanley possesses a fine Town Hall, admitted by artists to be one of the finest concert-rooms in the country and capable of seating an audience of 3,500. The federation Act comes into force on April 1, and prior to this Burslem and Stoke-upon-Trent had each commenced building a new Town Hall. Each of them is to cost £30,000, and both are designed largely for concert purposes: the Stoke Hall is to have a larger seating capacity than the present Victoria Hall, Hanley, and it has been stated by the gentleman (Alderman Geen) who has carried out the Stoke project, that the new Town Hall will be opened with a several days' musical festival. Whatever else may be said of the Potteries, it will soon out rival the rest of the country in the matter of fine concert rooms.

NOTTINGHAM AND DISTRICT.

The second orchestral concert given by the Sacred Harmonic Society took place on March 3, when the programme contained Schumann's B flat Symphony, the Overtures to 'Egmont' and the 'Midsummer Night's Dream,' and Liszt's Hungarian Rhapsody in F. The performance of the symphony was an improvement on that of the last occasion, but was lacking in purity of intonation and sympathy. Miss Caroline Hatchard was the vocalist, and gave a fine performance of excerpts from Mozart and Gounod.

Elgar's 'King Olaf' was given on March 8 by the Long Eaton Choral Society. The work received a praiseworthy performance. The soloists were Miss Ada Forrest, Mr. Alfred Heather and Mr. Charles Tree. The band and chorus of 150 performers were directed by Mr. J. S. Derbyshire, and the band was led by Mr. Fred. Mountney, with Mr. E. Smeaton as accompanist.

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OXFORD.

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On February 3, in the same building, an orchestral concert was given under the auspices of the Musical Club, the strings being local and the wind from the London Symphony Orchestra, under Dr. Allen's experienced baton. The chief items were Beethoven's Pianoforte concerto in E flat (No. 5, Op. 73), the solo part being capably played by Mr. F. S. Kelly, and Tchaikovsky's 'Pathetic' symphony in B minor (No. 6), the production of which was looked forward to with keen interest, as it was to be given for the first time in Oxford. Space does not allow us to go into details, but the performance as a whole was exceedingly good.

On February 8, in the Assembly Room of the Town Hall, Miss Marie Brema gave a very charming concert. Amongst other things, Miss Brema sang Schubert's 'Erl König' and 'The Blacksmith,' by Brahms, while Mr. Bromilow contributed Schubert's 'Die Forelle' and 'Eleanore' by Mallinson. Miss Marjorie Adam played Bach's Prelude and Fugue in B minor with great clearness and in thoroughly excellent style.

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audience), a series of selections from Wagner's music-dramas and operas, Grieg's A minor Pianoforte concerto (soloist, Mr. Edward Isaacs), Saint-Saëns's Violin concerto No. 3 (soloist, Miss Marjorie Hayward), and other works, mostly modern and fresh to Sheffield. Miss Eva Rich and Mr. J. Lycett were the vocalists.

By a slip of the pen, Mendelssohn's 'Forty-second Psalm,' was last month named as the work sung by the St. Andrew's (Sharrow) Choral Society; it should have been Barnett's 'Ancient Mariner.'

During the past month interesting chamber music has been played by the London Wood-wind Quintet, and the Brodsky Quartet. The latter played works by Volkmann, Mozart and Beethoven.

YORKSHIRE.

LEEDS.

This is always a busy month, and Easter falling early has made it busier than ever, all the musical societies hastening to end their season before the holiday time. At Leeds the three principal series of concerts have afforded an amusing indication of how the wind of popularity blows, all of them giving Wagner programmes by way of a brilliant conclusion to the season. The Leeds Choral Union came first, on March 9, and gave the third act of 'Tannhäuser,' together with a version of 'The Flying Dutchman,' reduced, by somewhat drastic and crudely executed cuts, to the dimensions of a half-programme cantata. Under Dr. Coward's direction, it followed that the brilliance and force of the choral singing was the prominent feature of the performance. It was, however, effective, if scarcely 'legitimate.' Madame De Vere-Sapio, Mr. Seth Hughes, and Mr. Lewys James, all of the Moody-Manners Company, were practised representatives of the principal parts, and in minor ones Miss Dews and Mrs. Bland were most efficient. The Leeds Philharmonic Society's Wagner concert, on March 16, was given with the invaluable help of Dr. Richter, and included extracts from 'The Flying Dutchman,' 'Lohengrin,' 'Die Walküre,' and 'Die Meistersinger.' The principals were Miss Agnes Nicholls, Mr. Barron Dethold, and Mr. Robert Radford, who have all been associated with the Covent Garden Wagner performances, so that artistic success was assured.

At the preceding concert of the same series, on February 23, Mr. Fricker conducted the 'Midsummer Night's Dream' music and Dvorák's 'Stabat Mater,' in both of which his well-trained chorus appeared to advantage, singing with genuine refinement of style. Miss Phyllis Lett, Mr. Frank Mullings, a young tenor of exceptional promise, and Mr. Robert Charlesworth were the principals, and the Leeds Symphony Orchestra performed its share most efficiently.

The Municipal Concerts on February 26 paid a suitable tribute to the Schumann Centenary, the programme including the 'Genoveva' overture, the D minor Symphony, and the Concertstück in G (Op. 92), the solo part in which was played with great delicacy and sympathy by a promising young débutante, Miss Kathleen Smith, who also played the fourth Novelette and some other solos in a very fluent, refined fashion. The programme of the last concert of the series, on March 12, was given up to Wagner and Tchaikovsky, the 'Pathetic' Symphony being the most important piece, and being played irreproachably by the orchestra, which has become a thoroughly efficient body. The season of ten concerts has resulted in a loss of £42, which will doubtless be made good by private effort, since the Corporation not only refuse any subsidy, but have announced their intention of charging £50 for the use of the hall, though in the absence of these concerts it would be employed for free organ recitals, and the cost of lighting and cleaning would fall on the municipality. It is hoped, however, that they may not insist on this dog-in-the-manger policy.

Yet another orchestral concert has to be chronicled on March 2, when Mr. Nikisch and the London Symphony Orchestra came to Leeds in the course of their tour in connection with Mr. Harrison's concerts. On such occasions one realises the utmost limits of orchestral virtuosity, but in addition to this Mr. Nikisch gave a reading of Beethoven's C minor Symphony which was not only

brilliant, but artistic and convincing. Both here, and at Bradford on the following night, the audiences were by no means worthy of the occasion, which is regrettable, but perhaps unavoidable when the ground is already occupied by regular series of orchestral concerts. On March 8 the Leeds Symphony Society, an amateur organization conducted by Mr. A. E. Grimshaw, gave a concert which included creditable performances of Haydn's Symphony in D (from the Salomon set) and Chopin's Andante Spianato and Polonaise, in which the solo pianist was Miss Minnie Taylor. On March 21, the Holy Week Service at which Bach's 'St. Matthew Passion' has for many years been given, took place at the Leeds Parish Church, under Dr. Bairstow's direction.

Among the chamber concerts there have to be recorded two Leeds Bohemians, on March 7, when Grieg's G minor Quartet and Mozart's in D (from the King of Prussia's set) were given, and March 18, when the programme included Quartets by Beethoven (Op. 131) and Schubert (in D minor), with Dvorák's Pianoforte quintet (with Mr. Julian Clifford as the pianist). On February 21 Mr. Montagu-Nathan, a Leeds violinist, gave a recital, with the co-operation of Mr. Willibald Richter, at which sonatas by Raff, Grieg, and Strauss were played, and on February 28 Miss Ella Child, a young pianist who has been studying under Busoni, gave a recital at which she played with remarkable brilliance a most unacknowledged and interesting programme of pieces by Liszt, Debussy, and her latest master. At the last of Messrs. Haddock's musical evenings on March 15, Mr. Zacharewitsch gave a violin recital.

BRADFORD.

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audience), a series of selections from Wagner's music-dramas and operas, Grieg's A minor Pianoforte concerto (soloist, Mr. Edward Isaacs), Saint-Saëns's Violin concerto No. 3 (soloist, Miss Marjorie Hayward), and other works, mostly modern and fresh to Sheffield. Miss Eva Rich and Mr. J. Lycett were the vocalists.

By a slip of the pen, Mendelssohn's 'Forty-second Psalm,' was last month named as the work sung by the St. Andrew's (Sharrow) Choral Society; it should have been Barnett's 'Ancient Mariner.'

During the past month interesting chamber music has been played by the London Wood-wind Quintet, and the Brodsky Quartet. The latter played works by Volkmann, Mozart and Beethoven.

YORKSHIRE.

LEEDS.

This is always a busy month, and Easter falling early has made it busier than ever, all the musical societies hastening to end their season before the holiday time. At Leeds the three principal series of concerts have afforded an amusing indication of how the wind of popularity blows, all of them giving Wagner programmes by way of a brilliant conclusion to the season. The Leeds Choral Union came first, on March 9, and gave the third act of 'Tannhäuser,' together with a version of 'The Flying Dutchman,' reduced, by somewhat drastic and crudely executed cuts, to the dimensions of a half-programme cantata. Under Dr. Coward's direction, it followed that the brilliance and force of the choral singing was the prominent feature of the performance. It was, however, effective, if scarcely 'legitimate.' Madame De Vere-Sapio, Mr. Seth Hughes, and Mr. Lewys James, all of the Moody-Manners Company, were practised representatives of the principal parts, and in minor ones Miss Dews and Mrs. Bland were most efficient. The Leeds Philharmonic Society's Wagner concert, on March 16, was given with the invaluable help of Dr. Richter, and included extracts from 'The Flying Dutchman,' 'Lohengrin,' 'Die Walküre,' and 'Die Meistersinger.' The principals were Miss Agnes Nicholls, Mr. Barron Dethold, and Mr. Robert Radford, who have all been associated with the Covent Garden Wagner performances, so that artistic success was assured.

At the preceding concert of the same series, on February 23, Mr. Fricker conducted the 'Midsummer Night's Dream' music and Dvorák's 'Stabat Mater,' in both of which his well-trained chorus appeared to advantage, singing with genuine refinement of style. Miss Phyllis Lett, Mr. Frank Mullings, a young tenor of exceptional promise, and Mr. Robert Charlesworth were the principals, and the Leeds Symphony Orchestra performed its share most efficiently.

The Municipal Concerts on February 26 paid a suitable tribute to the Schumann Centenary, the programme including the 'Genoveva' overture, the D minor Symphony, and the Concertstück in G (Op. 92), the solo part in which was played with great delicacy and sympathy by a promising young débutante, Miss Kathleen Smith, who also played the fourth Novelette and some other solos in a very fluent, refined fashion. The programme of the last concert of the series, on March 12, was given up to Wagner and Tchaikovsky, the 'Pathetic' Symphony being the most important piece, and being played irreproachably by the orchestra, which has become a thoroughly efficient body. The season of ten concerts has resulted in a loss of £42, which will doubtless be made good by private effort, since the Corporation not only refuse any subsidy, but have announced their intention of charging £50 for the use of the hall, though in the absence of these concerts it would be employed for free organ recitals, and the cost of lighting and cleaning would fall on the municipality. It is hoped, however, that they may not insist on this dog-in-the-manger policy.

Yet another orchestral concert has to be chronicled on March 2, when Mr. Nikisch and the London Symphony Orchestra came to Leeds in the course of their tour in connection with Mr. Harrison's concerts. On such occasions one realises the utmost limits of orchestral virtuosity, but in addition to this Mr. Nikisch gave a reading of Beethoven's C minor Symphony which was not only

brilliant, but artistic and convincing. Both here, and at Bradford on the following night, the audiences were by no means worthy of the occasion, which is regrettable, but perhaps unavoidable when the ground is already occupied by regular series of orchestral concerts. On March 8 the Leeds Symphony Society, an amateur organization conducted by Mr. A. E. Grimshaw, gave a concert which included creditable performances of Haydn's Symphony in D (from the Salomon set) and Chopin's Andante Spianato and Polonaise, in which the solo pianist was Miss Minnie Taylor. On March 21, the Holy Week Service at which Bach's 'St. Matthew Passion' has for many years been given, took place at the Leeds Parish Church, under Dr. Bairstow's direction.

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BRESLAU.

In the presence of the composer, Max Reger's 100th Psalm was performed for the first time by the Breslauer Singakademie (conductor Dr. Georg Dohrn). The work, which is in three parts, the third part being a double Fugue with the Choral 'Ein feste Burg ist unser Gott' as *cantus firmus*, made a considerable impression.

BRUSSELS.

On March 7 a new opera entitled 'Eros vainqueur,' composed by Pierre de Bréville to the libretto of Jean Lorrain, was successfully produced at the Théâtre Royal de la Monnaie.—The name of Richard Strauss occupied most of the programme of the fourth Concert Populaire given on March 13, under the conductorship of M. Sylvain Dupuis. Besides his symphonic poems 'Tod und Verklärung' and 'Till Eulenspiegels lustige Streiche,' the great monologue from 'Elektra' (impressively rendered by Madame Thila Plaichinger) was heard for the first time.

COPENHAGEN.

On February 27, the Royal Theatre revived J. P. E. Hartmann's delightful national opera 'Liden Kirsten.' The previous evening Wagner's 'Meistersinger' was performed for the fiftieth time. The work was first given in Copenhagen on March 23, 1872, but then proved a failure, and remained in the archives for thirty years before it was again revived, this time with great success.

CREZFELD.

A one-act opera, 'Der Spion,' composed by Rudolf Brenner, was well received on its production at the Municipal Theatre.

DESSAU.

The fairy opera 'Das Glück,' by Freiherr von Prochazka, was successfully performed for the first time at the Court Theatre.

DRESDEN.

The comic opera 'Robins Ende,' by Eduard Künneke, achieved a decided success on the occasion of its première at the Royal Opera House. An interesting feature of the second musical evening of the Tonkünstlerverein was Wolf-Ferrari's 'Kammersymphonie,' Op. 8, for pianoforte, two violins, viola, violoncello, contrabass, flute, oboe, clarinet, bassoon and French horn.

DORTMUND.

On March 13, the oratorio 'Von den Tageszeiten,' by Friedrich E. Koch, was performed for the first time at the concert of the Musikalische Gesellschaft.

DÜSSELDORF.

Felix Gotthelf's mystery play 'Mahadeva' was given in its entirety for the first time on March 7. The work, part of which was performed at the last Tonkünstlerversammlung in Stuttgart, had a favourable reception.

ELBERFELD.

On February 16 a four-act opera 'Alroy,' by the English composer, Bernard de Lisle, was produced at the Municipal Theatre. The libretto, by Paul Grünfeld, is an adaptation of a novel by Lord Beaconsfield. The music, in which old Hebrew tunes have been cleverly used, has many merits, and the work on the whole proved very successful.

FRANKFURT.

At the tenth Friday concert of the Museums-gesellschaft, Richard Strauss's early Symphony in F minor was an interesting item in the programme. His opera 'Salome' was recently performed for the twenty-fifth time at the Opera House. Dr. Strauss, who on this occasion conducted, was accorded an enthusiastic ovation.

HAGEN (WESTPHALIA).

The programme of the fifth Symphony concert of the Municipal Orchestra (conductor, Herr Robert Langs), included the following novelties: Symphonic poem 'Hero and Leander,' by Paul Ertel, the Prelude to

'Eine Lebensmesse,' by Jan van Gilse, Gerhard Schjelderup's 'Sonnenaufgang über Himalaya,' d'Ambrosio's Violin concerto, and the Prelude 'L'après midi d'un faune,' by Debussy.

THE HAGUE.

The first performance here of Richard Strauss's opera 'Elektra' was recently given with great success.

HALLE.

Handel's rarely-heard oratorio 'Joseph' was performed by the Hallesche Singakademie on February 23. The assertion that this was the first German performance of the work was incorrect, as the Berliner Singakademie gave performances of the oratorio between 1839 and 1861.

HAMBURG.

At the Municipal Opera House, Wolf-Ferrari's comic opera 'Susannens Geheimnis' was successfully performed for the first time. Herr Gustav Brecher, who conducted, brought out the fine workmanship of this clever score with great ability.

LEIPZIG.

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BRESLAU.

In the presence of the composer, Max Reger's 100th Psalm was performed for the first time by the Breslauer Singakademie (conductor Dr. Georg Dohrn). The work, which is in three parts, the third part being a double Fugue with the Choral 'Ein feste Burg ist unser Gott' as *cantus firmus*, made a considerable impression.

BRUSSELS.

On March 7 a new opera entitled 'Eros vainqueur,' composed by Pierre de Bréville to the libretto of Jean Lorrain, was successfully produced at the Théâtre Royal de la Monnaie.—The name of Richard Strauss occupied most of the programme of the fourth Concert Populaire given on March 13, under the conductorship of M. Sylvain Dupuis. Besides his symphonic poems 'Tod und Verklärung' and 'Till Eulenspiegels lustige Streiche,' the great monologue from 'Elektra' (impressively rendered by Madame Thila Plaichinger) was heard for the first time.

COPENHAGEN.

On February 27, the Royal Theatre revived J. P. E. Hartmann's delightful national opera 'Liden Kirsten.' The previous evening Wagner's 'Meistersinger' was performed for the fiftieth time. The work was first given in Copenhagen on March 23, 1872, but then proved a failure, and remained in the archives for thirty years before it was again revived, this time with great success.

CREZFELD.

A one-act opera, 'Der Spion,' composed by Rudolf Brenner, was well received on its production at the Municipal Theatre.

DESSAU.

The fairy opera 'Das Glück,' by Freiherr von Prochazka, was successfully performed for the first time at the Court Theatre.

DRESDEN.

The comic opera 'Robins Ende,' by Eduard Künneke, achieved a decided success on the occasion of its première at the Royal Opera House. An interesting feature of the second musical evening of the Tonkünstlerverein was Wolf-Ferrari's 'Kammersymphonie,' Op. 8, for pianoforte, two violins, viola, violoncello, contrabass, flute, oboe, clarinet, bassoon and French horn.

DORTMUND.

On March 13, the oratorio 'Von den Tageszeiten,' by Friedrich E. Koch, was performed for the first time at the concert of the Musikalische Gesellschaft.

DÜSSELDORF.

Felix Gotthelf's mystery play 'Mahadeva' was given in its entirety for the first time on March 7. The work, part of which was performed at the last Tonkünstlerversammlung in Stuttgart, had a favourable reception.

ELBERFELD.

On February 16 a four-act opera 'Alroy,' by the English composer, Bernard de Lisle, was produced at the Municipal Theatre. The libretto, by Paul Grünfeld, is an adaptation of a novel by Lord Beaconsfield. The music, in which old Hebrew tunes have been cleverly used, has many merits, and the work on the whole proved very successful.

FRANKFURT.

At the tenth Friday concert of the Museums-gesellschaft, Richard Strauss's early Symphony in F minor was an interesting item in the programme. His opera 'Salome' was recently performed for the twenty-fifth time at the Opera House. Dr. Strauss, who on this occasion conducted, was accorded an enthusiastic ovation.

HAGEN (WESTPHALIA).

The programme of the fifth Symphony concert of the Municipal Orchestra (conductor, Herr Robert Langs), included the following novelties: Symphonic poem 'Hero and Leander,' by Paul Ertel, the Prelude to

'Eine Lebensmesse,' by Jan van Gilse, Gerhard Schjelderup's 'Sonnenaufgang über Himalaya,' d'Ambrosio's Violin concerto, and the Prelude 'L'après midi d'un faune,' by Debussy.

THE HAGUE.

The first performance here of Richard Strauss's opera 'Elektra' was recently given with great success.

HALLE.

Handel's rarely-heard oratorio 'Joseph' was performed by the Hallesche Singakademie on February 23. The assertion that this was the first German performance of the work was incorrect, as the Berliner Singakademie gave performances of the oratorio between 1839 and 1861.

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The St. Barnabas Orchestral Society gave a concert of Irish Music in the Hall of the Northern Polytechnic Institute on March 19. A varied selection of representative music received a very capable performance by the orchestra of fifty players, conducted by Mr. F. W. Platt, while Irish songs and duets were sung by Miss Grace Clare, Miss Ada Winfield, Miss Lilian Bradsell and Mr. Harry Kerlogue. During the evening a writing desk was presented to the hon. conductor by the members of the orchestra, as a mark of appreciation and esteem.

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BATHGATE.—Performances of Gounod's 'Faust,' Cliffe's 'Ode to the north-east wind' and Stanford's 'Songs of the sea' were given by the combined Choral Unions of Bathgate and Armadale, at the former place on March 7, and at the latter on March 16. The soloists at Bathgate were Miss Ada Forrest and Messrs. Alfred Heather and Robert Burnett; at Armadale, Miss Rana Taggart and Messrs. Walter Lawley and Bridge Peters. Great credit is due to Mr. Hugh Somerville, who conducted, for the excellent manner in which the various works were performed.

BEDMINSTER.—The St. Luke's Choral Society gave their first annual concert, in St. Luke's schoolroom, on March 3, when a cantata entitled 'The wreck of the Argosy,' by W. H. Birch, was performed, under the conductorship of Mr. C. H. Bishop. The solo parts were undertaken by Mrs. C. H. Bishop, Mrs. W. Redston, Mr. F. W. Alcock, Mr. E. Haines and Mr. C. H. Treleven. Miss A. F. J. Owner and Mr. G. S. Rudge played the accompaniments.

BIRKENHEAD.—On Thursday, February 24, in the Town Hall, the Birkenhead Glee and Madrigal Society (male voices) gave their annual concert to a crowded audience. The excellent singing of the choir under their new conductor, Mr. J. C. Clarke, was a special feature of the concert, and no fewer than three of their six items were encored. These were Hegar's 'Phantom host,' Walmisley's 'Music all-powerful' and Lee-Williams's 'Encouragement to a lover.' Miss Dora Heywood, Miss Marie Raynor, Mr. Roland Jackson, Mr. George Baker and Mr. John Lawson assisted.

BLACKBURN.—A concert was given by the Blackburn Ladies' Choir in the Town Hall, on March 3, in aid of the Workshops for the Blind, when the first part of the programme very appropriately consisted of selections from the compositions of Mr. W. Wolstenholme. These included 'The ballad of Sir Humphrey Gilbert,' and the part-songs 'The three fishers,' 'Sorrows of Werther' and 'A tragic story' (first performance). Pianoforte, violin and vocal solos were also contributed by the composer, Miss Isabel McCullagh (who replaced Miss Ivy Angove) and Mr. Frank Slater. The second part included the part-songs 'Dartside,' by Mr. Alfred Hollins, 'Under the greenwood tree' (Granville Bantock), 'At parting' (MacDowell), and 'Love song' (Brahms). The part-music was sung with fine expression by the choir, under the direction of Mr. Frank Duckworth.

BRIGHTON.—The third subscription concert of the Brighton Sacred Harmonic Society took place in the Dome on March 10, when a highly successful performance of Gounod's 'Gallia' and Dr. Walford Davies's 'Everyman' was given. The choral numbers of both works were very ably rendered, the singing of the choir displaying very fine tone, expression, and power, while the orchestra was thoroughly efficient. The solo vocalists were Miss Mary Lund, Miss Ethel Dyer, Mr. Joseph Reed, and Mr. Julien Henry. Mr. Robert Taylor, who, it may be remarked, completed his fortieth year as conductor of the Society with a performance of the 'Messiah' on Good Friday, may be congratulated on that fact and on the excellence of both performances. A handsome silver tea-set and an illuminated address were recently presented to Mr. Taylor in commemoration of the event.

CALGARY (CANADA).—The Apollo Choir of Calgary, gave a programme of unaccompanied part-songs in St. Mary's Hall on January 27. The numbers included 'Lullaby of life' (Leslie), 'When love and beauty' (five parts) (Sullivan), 'The caravan' (Pinsuti), 'My love dwelt in a Northern land' and 'O happy eyes' (Elgar) 'Summer is y' coming in' (six-part madrigal) and 'Legend' (Tchaikovsky). Mr. Percy L. Newcombe conducted.

CARDIFF.—Two concerts were given by the Roath Park Presbyterian and Conway Road Wesleyan Church Choirs, at their respective churches, on March 2 and 9, when the programme included Haydn's 'Spring,' Cowen's 'He giveth His beloved sleep,' Mendelssohn's 'Hear my prayer,' and a quartet, 'The Lord is gracious,' by the conductor, Mr. W. A. Richards. Under his direction the united choirs sang well, and the solo vocalists were Madame Ethel Fairburn, Miss Lottie Wakelin, Mr. C. David and Mr. John Owen. Mr. Norman Kendrick accompanied ably on the organ.

CHELTENHAM.—The Cheltenham Musical Festival Society held a conversazione in Bennington Hall on

March 1 (St. David's Day), when the veteran conductor, Mr. J. A. Matthews, gave a chat about music, chiefly Welsh, and a varied and interesting programme was presented by members of the Society. The Society and their conductor celebrated their fortieth anniversary on this occasion.

CLYDACH.—An excellent performance of Handel's 'Judas Maccabæus' was given on March 10 by the Hebron Chapel choir, assisted by Miss Alice Cave, Miss Rachel Jones, Mr. Harry Lewis and Mr. David Hughes, and an orchestra, led by Mr. Walter Whitaker. Mr. Edwin Davies conducted, and Mr. G. Grove was the organist.

COALVILLE.—The Philharmonic Society gave a performance of Sterndale Bennett's 'May Queen' and Coleridge-Taylor's 'Hiawatha's wedding-feast' in the Adult School Hall on February 23. The principal vocalists were Miss Lucie Rosenberg, Miss Lager, Mr. W. Brown and Mr. A. V. Cresser. There was a small but efficient string band led by Mr. B. H. Burrows, with Miss Martin at the pianoforte. Mr. Frank Storer conducted.

CROYDON.—A highly interesting and successful concert was given by Miss Constance Baxendale in the small Public Hall on March 3. The concert-giver is a contralto vocalist of excellent abilities, and among the notable features of a well-rendered programme were her admirable interpretation of 'Che farò' (Gluck) and 'On an air of Rameau' (May Dawson), her sister's spirited recitation of 'Shamus O'Brien' (Le Fanu), Miss Dawson's sympathetic treatment of a group of pieces by 17th century composers, and a capital performance of César Franck's fine Sonata in A, for pianoforte and violin, by Miss Dawson and Mr. W. H. Reed.

DUNDEE.—The Amateur Choral Union gave a very successful performance of Elgar's 'King Olaf' and Stanford's 'Revenge' on March 9. The soloists were Miss Jenny Taggart, Mr. Henry Brearley and Mr. Robert Radford. A professional orchestra of forty-three performers, under the leadership of Mr. W. H. Cole, of Glasgow, ably supplied the accompaniments. Mr. Charles M. Cowe conducted.

EDENBRIDGE.—Haydn's 'Creation' was performed by the Choral Society on March 16, under the direction of Mr. W. E. Weaver. The choir and orchestra, led by Mr. J. Weaver, numbered eighty performers, and the solo vocalists were Madame Le Mar, Mr. F. Norcup, and Mr. George Stubbs.

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BATHGATE.—Performances of Gounod's 'Faust,' Cliffe's 'Ode to the north-east wind' and Stanford's 'Songs of the sea' were given by the combined Choral Unions of Bathgate and Armadale, at the former place on March 7, and at the latter on March 16. The soloists at Bathgate were Miss Ada Forrest and Messrs. Alfred Heather and Robert Burnett; at Armadale, Miss Rana Taggart and Messrs. Walter Lawley and Bridge Peters. Great credit is due to Mr. Hugh Somerville, who conducted, for the excellent manner in which the various works were performed.

BEDMINSTER.—The St. Luke's Choral Society gave their first annual concert, in St. Luke's schoolroom, on March 3, when a cantata entitled 'The wreck of the Argosy,' by W. H. Birch, was performed, under the conductorship of Mr. C. H. Bishop. The solo parts were undertaken by Mrs. C. H. Bishop, Mrs. W. Redston, Mr. F. W. Alcock, Mr. E. Haines and Mr. C. H. Treleven. Miss A. F. J. Owner and Mr. G. S. Rudge played the accompaniments.

BIRKENHEAD.—On Thursday, February 24, in the Town Hall, the Birkenhead Glee and Madrigal Society (male voices) gave their annual concert to a crowded audience. The excellent singing of the choir under their new conductor, Mr. J. C. Clarke, was a special feature of the concert, and no fewer than three of their six items were encored. These were Hegar's 'Phantom host,' Walmisley's 'Music all-powerful' and Lee-Williams's 'Encouragement to a lover.' Miss Dora Heywood, Miss Marie Raynor, Mr. Roland Jackson, Mr. George Baker and Mr. John Lawson assisted.

BLACKBURN.—A concert was given by the Blackburn Ladies' Choir in the Town Hall, on March 3, in aid of the Workshops for the Blind, when the first part of the programme very appropriately consisted of selections from the compositions of Mr. W. Wolstenholme. These included 'The ballad of Sir Humphrey Gilbert,' and the part-songs 'The three fishers,' 'Sorrows of Werther' and 'A tragic story' (first performance). Pianoforte, violin and vocal solos were also contributed by the composer, Miss Isabel McCullagh (who replaced Miss Ivy Angove) and Mr. Frank Slater. The second part included the part-songs 'Dartside,' by Mr. Alfred Hollins, 'Under the greenwood tree' (Granville Bantock), 'At parting' (MacDowell), and 'Love song' (Brahms). The part-music was sung with fine expression by the choir, under the direction of Mr. Frank Duckworth.

BRIGHTON.—The third subscription concert of the Brighton Sacred Harmonic Society took place in the Dome on March 10, when a highly successful performance of Gounod's 'Gallia' and Dr. Walford Davies's 'Everyman' was given. The choral numbers of both works were very ably rendered, the singing of the choir displaying very fine tone, expression, and power, while the orchestra was thoroughly efficient. The solo vocalists were Miss Mary Lund, Miss Ethel Dyer, Mr. Joseph Reed, and Mr. Julien Henry. Mr. Robert Taylor, who, it may be remarked, completed his fortieth year as conductor of the Society with a performance of the 'Messiah' on Good Friday, may be congratulated on that fact and on the excellence of both performances. A handsome silver tea-set and an illuminated address were recently presented to Mr. Taylor in commemoration of the event.

CALGARY (CANADA).—The Apollo Choir of Calgary, gave a programme of unaccompanied part-songs in St. Mary's Hall on January 27. The numbers included 'Lullaby of life' (Leslie), 'When love and beauty' (five parts) (Sullivan), 'The caravan' (Pinsuti), 'My love dwelt in a Northern land' and 'O happy eyes' (Elgar) 'Summer is y' coming in' (six-part madrigal) and 'Legend' (Tchaikovsky). Mr. Percy L. Newcombe conducted.

CARDIFF.—Two concerts were given by the Roath Park Presbyterian and Conway Road Wesleyan Church Choirs, at their respective churches, on March 2 and 9, when the programme included Haydn's 'Spring,' Cowen's 'He giveth His beloved sleep,' Mendelssohn's 'Hear my prayer,' and a quartet, 'The Lord is gracious,' by the conductor, Mr. W. A. Richards. Under his direction the united choirs sang well, and the solo vocalists were Madame Ethel Fairburn, Miss Lottie Wakelin, Mr. C. David and Mr. John Owen. Mr. Norman Kendrick accompanied ably on the organ.

CHELTENHAM.—The Cheltenham Musical Festival Society held a conversazione in Bennington Hall on

March 1 (St. David's Day), when the veteran conductor, Mr. J. A. Matthews, gave a chat about music, chiefly Welsh, and a varied and interesting programme was presented by members of the Society. The Society and their conductor celebrated their fortieth anniversary on this occasion.

CLYDACH.—An excellent performance of Handel's 'Judas Maccabæus' was given on March 10 by the Hebron Chapel choir, assisted by Miss Alice Cave, Miss Rachel Jones, Mr. Harry Lewis and Mr. David Hughes, and an orchestra, led by Mr. Walter Whitaker. Mr. Edwin Davies conducted, and Mr. G. Grove was the organist.

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KIRKOWAN.—The annual concert of the Musical Society took place at St. Couan's Hall on Friday, March 11, when Cunningham Woods's cantata 'King Harold' was satisfactorily performed by the choir and small orchestra, conducted by Mr. John Crozier. The solo vocalists were Miss Jeanie B. Scott, Mr. Alexander McCredie and Mr. Andrew Sharp.

LANCASTER.—The choir conducted by Mr. J. W. Aldous gave their third 'open night' in the Ashton Hall on March 9. The choir displayed the excellence of tone and expression which have won them honours at various competitions, notable successes in the programme being MacDowell's 'A summer wind,' 'The river floweth strong,' Roland Rogers, 'Tears, idle tears,' J. E. Adkins, and 'My true love hath my heart,' W. A. C. Cruickshank. Miss Lillie Wormald and Miss Lilian Brasch (vocalists), and Mr. Leonard Watkins (violinist), assisted, and Mr. J. W. Aldous conducted with customary care and skill.

LEAMINGTON.—A successful concert of sacred music was given by the Madrigal Society at the Town Hall on March 3. The programme included the Passion music from the 'Messiah,' Mendelssohn's 'Hear my prayer,' and Gounod's 'Messe solennelle.' Madame Laura Taylor, Miss Carrie James, Mr. Alban Cohen and Mr. Sidney Stoddard were the solo vocalists, and Mr. E. Roberts-West conducted.

NORTHWICH.—A concert was given by the Philharmonic Society on March 15, at the Drill Hall. The choral numbers were Gounod's 'Gallia,' Hillier's 'Song of victory,' and Fanning's 'Liberty,' which were excellently performed by an efficient choir and band selected from the Hallé and Richter Orchestra. Miss Edina Thraves sang the solos. The programme also included the Andante and Saltarello from Mendelssohn's 'Italian Symphony.' Mr. Tom Shaw conducted.

OLDHAM.—The Musical Society gave a concert on March 2, when Elgar's 'King Olaf' and 'From the Bavarian Highlands' were heard for the first time here. The choir and orchestra, numbering 130 performers, gave a highly satisfactory rendering of these works, reflecting much credit on their conductor, Mr. H. Brookes, and the solo parts were efficiently sung by Madame Effie Thomas, Mr. Joseph Reed and Mr. Hamilton Harris.

SOUTHPORT.—The Southport Vocal Union (male choir), under the conductorship of Mr. J. C. Clarke, gave the third Bohemian concert of the season on Thursday, March 10, in the concert hall of the Queen's Hotel. The high standard of excellent singing by this well-known choir was well maintained in all their part-songs, which included 'When shadows flee' (Scharwenka), 'Bold Turpin' (Bridge) and 'King of worlds' (Dard-Janin).

TREALAW, TONYPANDY.—Mendelssohn's 'Hear my prayer' and Elgar's 'Banner of St. George' were performed by the Ebenezer Choral Society, in the Judges' Hall, on February 24. The solo parts were sung by Miss Bessie Jones, Mr. Cynlais Gibbs, and Mr. David Hughes, and the choir, numbering 80 voices, sang with much intelligence, under the conductorship of Mr. W. T. David. A capable orchestra led by Mr. W. T. Hudy assisted.

UCKFIELD.—The Uckfield and District Musical Society gave a performance of Mendelssohn's 'Hymn of Praise' and Leon's 'Gate of Life' on February 23. The choruses were admirably sung by a choir of ninety voices, and an orchestra of thirty, led by Mr. W. A. Baker, with Mr. W. J. Evans at the organ, gave efficient aid. The solos were sung by Miss Mabel Manson, Messrs. David Ellis and Dan Price, Miss Nina Lucas joining Miss Manson in the duet 'I waited for the Lord.' Mr. Henry Radcliffe Revelly was the conductor.

WINDSOR.—An interesting lecture on Debussy was given by Mr. T. F. Dunhill at the Royal Albert Institute on March 1. Dr. C. H. Lloyd was in the chair. Vocal and instrumental illustrations were contributed by Miss Gladys Honey, the Rev. Bernard Everett, Mr. Colin Taylor and the lecturer.

WORTHING.—The annual concert of the Choral Society was held on March 2 at St. James's Hall, when Haydn's 'Creation,' Parts I. and II., was successfully performed, followed by a miscellaneous second part. The principal vocalists were Madame Louise Parker, Mr. Albert Watson and Mr. Robert Charlesworth. The choir sang with great expression and good attack. There was a small orchestra, supplemented by organ (Mr. Guy Mitchell) and pianoforte (Miss Bilbe). Mr. F. D. Carnell conducted.

WINCHESTER.—Handel's 'Israel in Egypt' was performed by the Choral Society in the Guildhall on March 10, with considerable success. The choir did excellent work, notably in the 'Plague choruses,' indicating the careful training they had received at the hands of their conductor, Mr. C. H. Gamblin. The solos were undertaken by Miss Estella Linden, Miss Amy Tyndale and Mr. W. H. Cross, the duet 'The Lord is a Man of war' being well-sung by the basses of the choir. The orchestra, led by Miss Maria Taylor, with Mr. E. W. Savage at the organ, was thoroughly capable.

WORCESTER.—The Musical Society performed Haydn's 'Creation' on March 8. Madame Laura Taylor, Mr. H. Large and Mr. Graham Smart were the principal vocalists, and the chorus did excellent work throughout the oratorio. A full orchestra, with Mr. W. Henry Dyson as principal violin, was most efficient in the accompaniments. Mr. W. Mann Dyson conducted, and is to be congratulated on a very successful performance.

Answers to Correspondents.

J. P. H.—'The School-music Teacher' (Curwen) explains the Tonic Sol-fa method and its application to the staff from a teacher's point of view. Dr. Hulbert 'On Breathing' (Novello), and Mr. Bates's book, 'Voice culture for children' (Novello), are complete guides on voice-production in schools. You should also see the *School Music Review* each month. A good pianoforte book for beginners is 'First steps at the pianoforte,' by Francesco Berger, in Novello's Primer Series.

ANXIOUS.—Vocal scores of 'Rienzi' (Wagner) and 'Mignon' (A. Thomas) can be obtained through Novello & Co. at 7s. 6d. and 15s. respectively. Grove's notes on Brahms's first Symphony have been published in the *Musical Times* (May and June, 1905). His notes on the other Symphonies have not yet appeared.

H. M. L. wishes to know the name and composer of an old song, of which the first words are:

'Joyful news has come to-day,
Baby mine,
From a land far, far away,
Baby mine.'

STUDENT.—We cannot mention specially any Italian teacher of singing, or institution. The statements made on pp. 238-9 of our present issue suggest caution. You would probably get more benefit from a course at one of the London Institutions or from well-known teachers.

'CHALUMEAU.'—This word as applied to the clarinet refers to the low register of the instrument. Passages to be played in this register are often written an octave higher than they sound, and the return to the normal octave is indicated by the word *clarino* or *loco*.

NEUME and K. H.—We do not know of any special agency that would find you a post as music-master in a school. The ordinary scholastic agencies usually know all there is to know about vacancies.

PIANIST.—The four-hand (one pianoforte) duets you name are published by various firms abroad, but they are all stocked by Novello & Co.

N. O. L.—Your first letter must have miscarried. Pronounce 'a' as in 'father' and 'o' as in 'home.'

W. D. T.—Much information as to Ely Cathedral was given in the *Musical Times* for March, 1902.

Owing to the necessity of our going to press before Easter, we are compelled to hold over much interesting matter that reached us too late, and many Answers to Correspondents.

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UCKFIELD.—The Uckfield and District Musical Society gave a performance of Mendelssohn's 'Hymn of Praise' and Leon's 'Gate of Life' on February 23. The choruses were admirably sung by a choir of ninety voices, and an orchestra of thirty, led by Mr. W. A. Baker, with Mr. W. J. Evans at the organ, gave efficient aid. The solos were sung by Miss Mabel Manson, Messrs. David Ellis and Dan Price, Miss Nina Lucas joining Miss Manson in the duet 'I waited for the Lord.' Mr. Henry Radcliffe Revelly was the conductor.

WINDSOR.—An interesting lecture on Debussy was given by Mr. T. F. Dunhill at the Royal Albert Institute on March 1. Dr. C. H. Lloyd was in the chair. Vocal and instrumental illustrations were contributed by Miss Gladys Honey, the Rev. Bernard Everett, Mr. Colin Taylor and the lecturer.

WORTHING.—The annual concert of the Choral Society was held on March 2 at St. James's Hall, when Haydn's 'Creation,' Parts I. and II., was successfully performed, followed by a miscellaneous second part. The principal vocalists were Madame Louise Parker, Mr. Albert Watson and Mr. Robert Charlesworth. The choir sang with great expression and good attack. There was a small orchestra, supplemented by organ (Mr. Guy Mitchell) and pianoforte (Miss Bilbe). Mr. F. D. Carnell conducted.

WINCHESTER.—Handel's 'Israel in Egypt' was performed by the Choral Society in the Guildhall on March 10, with considerable success. The choir did excellent work, notably in the 'Plague choruses,' indicating the careful training they had received at the hands of their conductor, Mr. C. H. Gamblin. The solos were undertaken by Miss Estella Linden, Miss Amy Tyndale and Mr. W. H. Cross, the duet 'The Lord is a Man of war' being well-sung by the basses of the choir. The orchestra, led by Miss Maria Taylor, with Mr. E. W. Savage at the organ, was thoroughly capable.

WORCESTER.—The Musical Society performed Haydn's 'Creation' on March 8. Madame Laura Taylor, Mr. H. Large and Mr. Graham Smart were the principal vocalists, and the chorus did excellent work throughout the oratorio. A full orchestra, with Mr. W. Henry Dyson as principal violin, was most efficient in the accompaniments. Mr. W. Mann Dyson conducted, and is to be congratulated on a very successful performance.

Answers to Correspondents.

J. P. H.—'The School-music Teacher' (Curwen) explains the Tonic Sol-fa method and its application to the staff from a teacher's point of view. Dr. Hulbert 'On Breathing' (Novello), and Mr. Bates's book, 'Voice culture for children' (Novello), are complete guides on voice-production in schools. You should also see the *School Music Review* each month. A good pianoforte book for beginners is 'First steps at the pianoforte,' by Francesco Berger, in Novello's Primer Series.

ANXIOUS.—Vocal scores of 'Rienzi' (Wagner) and 'Mignon' (A. Thomas) can be obtained through Novello & Co. at 7s. 6d. and 15s. respectively. Grove's notes on Brahms's first Symphony have been published in the *Musical Times* (May and June, 1905). His notes on the other Symphonies have not yet appeared.

H. M. L. wishes to know the name and composer of an old song, of which the first words are:

'Joyful news has come to-day,
Baby mine,
From a land far, far away,
Baby mine.'

STUDENT.—We cannot mention specially any Italian teacher of singing, or institution. The statements made on pp. 238-9 of our present issue suggest caution. You would probably get more benefit from a course at one of the London Institutions or from well-known teachers.

'CHALUMEAU.'—This word as applied to the clarinet refers to the low register of the instrument. Passages to be played in this register are often written an octave higher than they sound, and the return to the normal octave is indicated by the word *clarino* or *loco*.

NEUME and K. H.—We do not know of any special agency that would find you a post as music-master in a school. The ordinary scholastic agencies usually know all there is to know about vacancies.

PIANIST.—The four-hand (one pianoforte) duets you name are published by various firms abroad, but they are all stocked by Novello & Co.

N. O. L.—Your first letter must have miscarried. Pronounce 'a' as in 'father' and 'o' as in 'home.'

W. D. T.—Much information as to Ely Cathedral was given in the *Musical Times* for March, 1902.

Owing to the necessity of our going to press before Easter, we are compelled to hold over much interesting matter that reached us too late, and many Answers to Correspondents.

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COLLECTED FROM
TRADITIONAL SOURCES
AND ARRANGED
WITH PIANOFORTE ACCOMPANIMENT.

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Brighton Camp.
Galopede.
Ribbon Dance.
The Butterfly.
We won't go home till morning.
Speed the Plough.
Pop goes the Weasel.
The Flowers of Edinburgh.

SET II.

Nancy's Fancy.
Bonnets so Blue.
The Triumph.
Step and fetch her (or Follow your Lovers).
Haste to the Wedding.
Hunt the Squirrel.
Tink-a-Tink.
Three meet (or Pleasures of the Town).

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CECIL J. SHARP.

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929. WALKING UP THE HILLSIDE.
930. OATS AND BEANS.
931. THREE DUKES.

Sch. Songs. SET II. (SCHOOL SONGS, BOOK 199.)

- No.
932. NUTS IN MAY.
933. THE JOLLY MILLER.
934. O WHEN I WAS A SCHOOLGIRL.
935. WHEN I WAS A YOUNG GIRL.
936. { O! A-HUNTING WE WILL GO.
DAME, GET UP.
937. PUSH THE BUSINESS ON.

LONDON: NOVELLO AND COMPANY, LIMITED.

Above a
*Achieve
*Achieve
*All glory
*Awake
*Christ be
*Christ is
*Come, y
*For it be
*God is g
*God is g
*God, my
*Grant, w
*Grant, w
*Halleluj
*How ex
*If ye the
*If ye the
*If ye the
*In My F
*In My F
*In that d
*In that d
*It shall
*I will no
*King all
*Leave us
*Let not y

And all
*And aud
*And whe
*As pants
*As the b
*Behold,
*Come, H
*Come, H
*Come, H
*Come, T
*Do not I
*Eye hath
*Eye hath
*Fear thou
*Give thou
*Glorious
*God cam
*God is a
*Great is
*Grieve no
*Happy is
*He that
*Holy Spi
*I was in
*I will ma
*I will not
*I will pra
*If I go no
*If I go no
*If ye love
*If ye love
*If ye love
*If ye love
*In My F

*Almighty
*Almighty
*Angel Spi
*Ascribe u
*Behold, O
*Beloved,
*Beloved,
*Be ye all
*Blessed is
*Blessing
*Blessing,
*Come, ye
*God came
*God so lo
*Grant, O
*Grant to u
*Hail, glaci
*Hail, glaci
*Holy, hol
*Holy, Lon
*How good
*How love
*Hymn to
*I am Alpi
*I am Alpi
*I am Alpi
*I bebold,
*I know th
*I saw the
*I will mag
*I will sing
*I will sing
*I will sing

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*Christ be
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*God is g
*God, my
*Grant, w
*Grant, w
*Halleluj
*How ex
*If ye the
*If ye the
*If ye the
*In My F
*In My F
*In that d
*In that d
*It shall
*I will no
*King all
*Leave us
Let not y

And all
*And aud
*And whe
*As pants
*As the b
*Behold,
*Come, H
*Come, H
*Come, H
*Come, T
*Do not I
*Eye hath
*Eye hath
*Fear tho
*Give tha
*Glorious
*God cam
*God is a
*Great is
*Grieve ne
*Happy is
*He that
*Holy Spi
*I was in
*I will ma
*I will not
*I will pra
*If I go no
*If I go no
*If ye love
*If ye love
*If ye love
*If ye love
*In My F

*Almighty
*Almighty
*Angel Spi
*Ascribe u
*Behold, O
*Beloved,
*Beloved,
*Be ye all
*Blessed is
*Blessing
*Blessing,
*Come, ye
*God came
*God so lo
*Grant, O
*Grant to u
*Hail, glaci
*Hail, glaci
*Holy, hol
*Holy, Lon
*How good
*How love
*Hymn to
*I am Alpi
*I am Alpi
*I am Alpi
*I bebold,
*I know th
*I saw the
*I will mag
*I will sing
*I will sing
*I will sing

ANTHEMS FOR ASCENSIONTIDE.

Above all praise and all majesty	Mendelssohn	14d.	Let not your heart be troubled (Double Chorus, unac.) ..	M. B. Foster	3d.
*Achieved is the glorious work	Haydn	1d.	*Let not (Four-part arrangement, with organ) ..	Myles B. Foster	14d.
*Achieved is the glorious work (2nd Chorus) ..	Haydn	14d.	*Let their celestial concerts all unite	Handel	14d.
*All glory to the Lamb	Spohr	14d.	*Lift up your heads	Handel and J. L. Hopkins, each	14d.
Awake up, my glory	M. Wise	3d.	*Lift up your heads	S. Coleridge-Taylor	3d.
*Christ became obedient unto death	J. F. Bridge	14d.	*Lift up your heads	W. Turner	2d.
Christ is not entered into the Holy Places ..	Eaton Fanning	14d.	*Look, ye saints	Myles B. Foster	3d.
Come, ye children	Henry John King	3d.	*O all ye people, clap your hands	H. Purcell	3d.
For it became Him	Oliver King	4d.	*O clap your hands	T. T. Trimmell	3d.
God is gone up	W. B. Gilbert	2d.	*O God, the King of Glory	H. Smart	4d.
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Grant, we beseech Thee	H. Lahee	14d.	*O how amiable	J. Barnby	3d.
Grant, we beseech Thee (Collect)	A. R. Gaul	3d.	*O Lord our Governour	H. Gadsby	3d.
*Hallelujah unto God's Almighty Son ..	Beethoven	3d.	*O Lord our Governour	Marcello	14d.
*How excellent Thy Name, O Lord	Handel	14d.	*O risen Lord	J. Barnby	14d.
*If ye then be risen with Christ	Ivor Atkins	3d.	*Open to me the gates	F. Adlam	4d.
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In My Father's house	Myles B. Foster	3d.	*Sing unto God	F. Bevan	3d.
In My Father's house	H. Elliot Button	3d.	*Ten thousand times ten thousand	Rev. E. Vine Hall	3d.
In that day	J. Maude Crament	3d.	The earth is the Lord's	T. T. Trimmell	4d.
In that day (Open ye the gates)	George Elvey	3d.	*The Lord is exalted	John E. West	14d.
*It shall come to pass	F. C. Maker	3d.	The Lord is King	H. Gadsby	6d.
I will not leave you comfortless	B. Tours	14d.	The Lord is King	H. J. King	4d.
*King all glorious	W. Byrd	3d.	Thou art a priest for ever	S. Wesley	3d.
*Leave us not, neither forsake us	J. Barnby	6d.	*Unfold, ye portals	Ch. Gounod	3d.
Let not your heart	J. Stainer	14d.	Where Thou reignest	Schubert	3d.
Let not your heart	Eaton Fanning and G. Gardner, each	3d.	Who is this so weak and helpless	Rayner	2d.

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And all the people saw	J. Stainer	6d.	*It shall come to pass	G. Garrett	6d.
*And suddenly there came	Henry J. Wood	3d.	*It shall come to pass	B. Tours	14d.
And when the day of Pentecost	Charles W. Smith	3d.	Let God arise	G. Garrett	3d.
*As the heart pants	Spohr	14d.	Let God arise	T. T. Trimmell	4d.
*Behold, I send the promise	Mendelssohn	14d.	*Let not your heart be troubled	H. G. Trembath	14d.
*Come, Holy Ghost	J. Varley Roberts	3d.	Look down, Holy Dove	B. Luard-Selby	3d.
*Come, Holy Ghost	T. Attwood	14d.	*O clap your hands	J. Stainer	6d.
*Come, Holy Ghost	Elvey and J. L. Hatton, each	4d.	*O give thanks	G. Elvey	3d.
*Come, Holy Ghost	C. Lee Williams and Paestrina, each	2d.	*O Holy Ghost, into our minds	G. A. Macfarren	14d.
*Come, Thou Holy Spirit	J. F. Barnett	3d.	*Oh! for a closer walk with God	Myles B. Foster	14d.
Do not I fill heaven and earth	Hugh Blair	3d.	*O taste and see	G. Goss	3d.
*Eye hath not seen (Two-part setting) ..	Myles B. Foster	3d.	*O taste and see	A. H. Mann	3d.
*Eye hath not seen (Four-part setting) ..	Myles B. Foster	3d.	*O taste and see	Sullivan	14d.
Fear thou not	Josiah Booth	14d.	O Thou, the true and only Light	Mendelssohn	2d.
Give thanks unto God	Spohr	4d.	O where shall wisdom be found	Boyce	6d.
Glorious and powerful God	Orlando Gibbons	3d.	*Our best Redeemer	Rev. E. V. Hall	3d.
*God came from Teman	C. Steggall	4d.	*Praised be the Lord daily	J. B. Calkin	14d.
*God is a Spirit	W. S. Bennett	14d.	Sing to the Lord	Smart	1s.
*Great is the Lord	W. Hayes	4d.	*Spirit of mercy, truth, and love	B. Luard-Selby	14d.
*Grieve not the Holy Spirit	J. Stainer	9d.	The eyes of all wait upon Thee	Gibbons	4d.
Happy is the man	E. Prout	8d.	*The Glory of the God of Israel	T. Adams	3d.
He that dwelleth in the secret place ..	Josiah Booth	14d.	The Lord came from Sinai	John E. West	3d.
*Holy Spirit, come, O come (Ad Spiritum Sanctum)	G. C. Martin	4d.	The Lord descended	H. Gadsby	14d.
I was in the spirit	Blow	3d.	The Lord is in His Holy Temple	J. Stainer	4d.
*I will magnify Thee	J. H. Parry	3d.	The Lord is in His Holy Temple	E. H. Thorne	14d.
*I will not leave you comfortless	Bruce Steane	2d.	The love of God is shed abroad	S. Remy	3d.
*I will pray the Father	Rev. G. W. Torrance	14d.	There is no condemnation	H. S. Irons	3d.
*If I go not away	Thomas Adams	14d.	The Spirit of God	Arthur W. Marchant	3d.
*If I go not away	A. J. Caldicott	3d.	*The wilderness	Goss	6d.
*If ye love Me	C. S. Heap	14d.	*The wilderness	S. S. Wesley	6d.
*If ye love Me	W. H. Monk, Tallis, and R. P. Stewart, ea.	14d.	*When God of old came down from Heaven ..	Rev. E. V. Hall	3d.
*If ye love Me	Herbert W. Wareing	3d.	We will rejoice	Croft	4d.
*If ye love Me	Bruce Steane	2d.	When the Day of Pentecost	A. Kempton	3d.
*If ye love Me	W. J. Westbrook	3d.	Whosoever drinketh	J. T. Field	14d.
In My Father's house	J. Maude Crament	3d.			

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*Almighty and everlasting God	Gibbons	14d.	*In humble faith	G. Garrett	14d.
Almighty God, Who hast promised	H. Elliot Button	1d.	*In Jewry is God known	J. Clarke-Whitfield	14d.
*Angel Spirits, ever blessed	Tchaikovsky	2d.	In sweet consent	E. H. Thorne	3d.
Ascribe unto the Lord	S. S. Wesley	3d.	In the fear of the Lord	J. Varley Roberts	3d.
Behold, God is great	E. W. Naylor	4d.	Let the peace of God	J. Stainer	4d.
Beloved, if God so loved us	J. Barnby	14d.	*Let Thy merciful ears	A. R. Gaul	14d.
Beloved, let us love one another	Gerard F. Cobb	14d.	*Light of the world	E. Elgar	3d.
Be ye all of one mind	Arthur E. Godfrey	3d.	*Lord of all power and might	William Mason	14d.
*Blessed is the man	John Goss	14d.	*Lord of all power and might (men's voices) ..	J. Barnby	2d.
Blessing and glory	Boyce	4d.	*Lord, we pray Thee	J. Varley Roberts	14d.
*Come, ye children	Josiah Booth	3d.	O Father blest	J. Barnby	3d.
*God came from Teman	C. Steggall	4d.	O God, Who hast prepared	A. R. Gaul	2d.
*God so loved the world	Matthew Kingstons	14d.	O joyful Light	B. Tours	4d.
Grant, O Lord	Mozart	14d.	*O Lord, my trust	King Hall	14d.
Grant to us, Lord	H. Elliot Button	1d.	O taste and see	*J. Goss and A. H. Mann, each	3d.
*Hail, gladdening Light	J. T. Field	3d.	*O taste and see	A. Sullivan	14d.
*Hail, gladdening Light	G. C. Martin	4d.	O where shall wisdom be found?	Boyce	6d.
*Holy, holy, holy	Croft	3d.	Ponder my words, O Lord	Arnold D. Culley	14d.
*Holy, Lord God Almighty	T. Bateson	14d.	*Praise His awful Name	Spohr	2d.
*How goodly are Thy tents	F. Ouseley	14d.	*Rejoice in the Lord	G. C. Martin	6d.
*How lovely are Thy dwellings	Spohr	14d.	*Sing to the Lord	Mendelssohn	14d.
*Hymn to the Trinity	Tchaikovsky	3d.	*Stand up and bless	Mendelssohn	6d.
I am Alpha and Omega	Ch. Gounod	3d.	Teach me Thy way	J. Goss	4d.
I am Alpha and Omega	J. Stainer	14d.	Teach me Thy way	W. H. Gladstone	14d.
I am Alpha and Omega	J. Varley Roberts	3d.	*The Lord hath been mindful	Frank L. Moir	3d.
I bebel, and lo!	Blow	6d.	*The Lord is my Shepherd	G. A. Macfarren	14d.
I know that the Lord is great	F. Ouseley	14d.	*The Lord is my Shepherd	J. Shaw	3d.
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I will magnify	J. Shaw	3d.	Thou shalt shew me the path of life	Alan Gray	14d.
*I will sing of Thy power	Greene	4d.	We humbly beseech Thee	H. Elliot Button	1d.
*I will sing of Thy power	A. Sullivan	14d.	Whosoever is born of God	H. Oakley	3d.
I will sing unto the Lord	H. Wareing	3d.	Who can comprehend Thee	Mozart	3d.

* Anthems marked thus (*) may be had in Tonic Sol-fa, 1d. to 2d. each.

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In My Father's house	H. Elliot Button	3d.	*Ten thousand times ten thousand	Rev. E. Vine Hall	3d.
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In that day (Open ye the gates)	George Elvey	3d.	*The Lord is exalted	John E. West	14d.
*It shall come to pass	F. C. Maker	3d.	The Lord is King	H. Gadsby	6d.
I will not leave you comfortless	B. Tours	14d.	The Lord is King	H. J. King	4d.
*King all glorious	W. Byrd	3d.	Thou art a priest for ever	S. Wesley	3d.
*Leave us not, neither forsake us	J. Barnby	6d.	*Unfold, ye portals	Ch. Gounod	3d.
Let not your heart	J. Stainer	14d.	Where Thou reignest	Schubert	3d.
Let not your heart	Eaton Fanning and G. Gardner, each	3d.	Who is this so weak and helpless	Rayner	2d.

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*And suddenly there came	Henry J. Wood	3d.	*It shall come to pass	B. Tours	14d.
And when the day of Pentecost	Charles W. Smith	3d.	Let God arise	G. Garrett	3d.
*As the heart pants	Spohr	14d.	Let God arise	T. T. Trimmell	4d.
*Behold, I send the promise	Mendelssohn	14d.	*Let not your heart be troubled	H. G. Trembath	14d.
*Come, Holy Ghost	J. Varley Roberts	3d.	Look down, Holy Dove	B. Luard-Selby	3d.
*Come, Holy Ghost	T. Attwood	14d.	*O clap your hands	J. Stainer	6d.
*Come, Holy Ghost	Elvey and J. L. Hatton, each	4d.	*O give thanks	G. Elvey	3d.
*Come, Holy Ghost	C. Lee Williams and Paestrina, each	2d.	*O Holy Ghost, into our minds	G. A. Macfarren	14d.
*Come, Thou Holy Spirit	J. F. Barnett	3d.	*Oh! for a closer walk with God	Myles B. Foster	14d.
Do not I fill heaven and earth	Hugh Blair	3d.	*O taste and see	G. Goss	3d.
*Eye hath not seen (Two-part setting) ..	Myles B. Foster	3d.	*O taste and see	A. H. Mann	3d.
*Eye hath not seen (Four-part setting) ..	Myles B. Foster	3d.	*O taste and see	Sullivan	14d.
Fear thou not	Josiah Booth	14d.	O Thou, the true and only Light	Mendelssohn	2d.
Give thanks unto God	Spohr	4d.	O where shall wisdom be found	Boyce	6d.
Glorious and powerful God	Orlando Gibbons	3d.	*Our best Redeemer	Rev. E. V. Hall	3d.
*God came from Teman	C. Steggall	4d.	*Praised be the Lord daily	J. B. Calkin	14d.
*God is a Spirit	W. S. Bennett	14d.	Sing to the Lord	Smart	1s.
*Great is the Lord	W. Hayes	4d.	*Spirit of mercy, truth, and love	B. Luard-Selby	14d.
*Grieve not the Holy Spirit	J. Stainer	9d.	The eyes of all wait upon Thee	Gibbons	4d.
Happy is the man	E. Prout	8d.	*The Glory of the God of Israel	T. Adams	3d.
He that dwelleth in the secret place ..	Josiah Booth	14d.	The Lord came from Sinai	John E. West	3d.
*Holy Spirit, come, O come (Ad Spiritum Sanctum)	G. C. Martin	4d.	The Lord descended	H. Gadsby	14d.
I was in the spirit	Blow	3d.	The Lord is in His Holy Temple	J. Stainer	4d.
*I will magnify Thee	J. H. Parry	3d.	The Lord is in His Holy Temple	E. H. Thorne	14d.
*I will not leave you comfortless	Bruce Steane	2d.	The love of God is shed abroad	S. Remy	3d.
*I will pray the Father	Rev. G. W. Torrance	14d.	There is no condemnation	H. S. Irons	3d.
*If I go not away	Thomas Adams	14d.	The Spirit of God	Arthur W. Marchant	3d.
*If I go not away	A. J. Caldicott	3d.	*The wilderness	Goss	6d.
*If ye love Me	C. S. Heap	14d.	*The wilderness	S. S. Wesley	6d.
*If ye love Me	W. H. Monk, Tallis, and R. P. Stewart, ea.	14d.	*When God of old came down from Heaven ..	Rev. E. V. Hall	3d.
*If ye love Me	Herbert W. Wareing	3d.	We will rejoice	Croft	4d.
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